

JANUARY 1942

# DESIGN

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*Art School*

JAN 6 1942

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# DESIGN

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## Child Jury Selects Prize Winners

• Child juries representing two age levels—five to eight years and nine to twelve years—have made their selections of the prize-winning silk screen prints for which the Museum of Modern Art held a competition recently. From the selections made by the children an adult jury chose ten to receive purchase prizes of \$25.00 each and ten for honorable mention.

These twenty prints and a demonstration of the silk screen printing process will be exhibited in the Young People's Gallery of the Museum until Sunday, January 25, after which the exhibition will be circulated throughout the country. The Museum will sell the prints at prices ranging from \$2.00 to \$10.00, all proceeds going to the artists.

The judging of the competition revealed the close affinity between modern art and children in the younger group (five to eight years). These children voted largely for pictures having the same characteristics as their own drawings and paintings—pictures based on fantasy such as prize-winning Juliet Kepes' lion-artist with his fancifully curled mane. The lion is painting a portrait of a lioness gracefully clasping flowers to her bosom, while on the wall behind the artist is a portrait of "Cousin Leopard." The picture suggests, without too great a stretch of the imagination, Picasso's *Artist and His Model*. Another picture which was a great favorite with the little children was Chet La More's *Hi, diddle diddle*, where the vividly colored cow and dog and cat have just enough distortion to delight the fresh humor of a young child.

Realism, however, was the great cry with children in the older level (nine to twelve years). The adult world has begun to close in on them and they have already been affected by the desire not only to be but to see like everyone else. These children seem to be in revolt against their own earlier youth and both demand and paint pictures which come as close as they can contrive to photographic reproduction. "Paint real, paint real!" is their impatient cry. With the younger group, however, both in their own painting and in their choice of other paintings there is an unconventionality, a directness of technic and a freedom of the imagination which is often the envy of adults.

The prize-winning print which received the greatest number of child votes was Elizabeth Olds' *Fire*. It is a large, highly colored picture showing a blazing building. Firemen are scattered about on the street and on ladders set against the building, directing streams of water on the fire. It is very realistic and, although the figures of the firemen are comparatively small, the entire picture presents a unified impression of activity, excitement and color.



# AMERICAN ART AND LIFE

- With the crude insults being made to our American way of life today and in the present state of war in which our country finds itself right now, one is reminded of the heroic struggle the founders of our country have made to create on this continent the greatest democracy in the history of mankind.

The account of how courageous American colonists and recurring groups of pioneers made this country ours is a thrilling one. It is filled with courage, sacrifice and adventure. It is a great epic but in no better place can we find a real record of the ideals involved than in the arts. Here lies a dramatic human interest story, the most intimate revelation of the feelings of the peoples themselves. As they took material which nature provided and fashioned a new world for themselves their very lives went into the things they created. Oswald Spenger said "the clearest type of symbolic expression that the world-feeling of higher mankind has found for itself is the arts of form." It is in the material forms such as those illustrated here just as it is in great music arising from the hopes, struggles, joys and sorrows of a nation that the most telling history is recorded. It has ever been so since the day of the caveman who left us his story on the walls of his caves. That the arts are inseparable from American life has been demonstrated repeatedly.

We have often accused ourselves in recent years, and justly so, of not having taught patriotism, true patriotism. And now that American culture—our way of life—is threatened it seems most fitting that our attention should be directed towards learning, understanding and appreciating the things which constitute it. We must prepare to meet the challenge.



- The arts are rapidly taking on a different meaning for us. The mere making of pictures no longer constitutes what we think of as the arts, as was true at one time. There seems little reason for thinking the arts must be merely two dimensional. In fact, there can be serious misdirection in such a point of view. Educators can do much to foster honesty in the arts.

As a reminder of the spirit of our American forefathers we consider it of greatest importance to present the high spots in the story of heroism, which can be read in those things which were created to make life full, rich and happy. The motifs of patriotism, the eagle, the stars and stripes were carved in the very wood that grew on American soil and found its place on public buildings, on the outside of homes, on furniture within the home. They were woven from wool raised on American soil and expressed in countless other places. As time goes on they become popular. They have a new meaning.






- The arts of America as an index of the profound devotion to our country's ideals should form a vital study in all education which calls itself American today. They tell the story of our country from the time when a few persons started colonies along the Atlantic ocean and later joined by similar liberty loving persons from all over Europe moved north, southwest up the Hudson River, into Pennsylvania, westward across the mountains, into Ohio and Kentucky. They settled throughout the northwest territory. In covered wagons they crossed the great plains, into Kansas, Nebraska and onward to the California and the Pacific Northwest. Great problems had to be faced. Wars were fought. The age of the machine brought new problems. Slavery had to be abolished. New territory was purchased and annexed. The industrial revolution came and the problems of the machine age had to be met. Great wealth, great poverty and countless social problems were thrust upon us. All of these are to be read in the arts. Who says they are the ornament of the rich? The very soul of the nation is embodied in them.

Felix Payant



- 1607 • Glass was made in Jamestown in Virginia but for a short period. 
- 1620 • The first permanent white settlement was made in America by English Puritans. Because so many of the colonists were English there has always been a strong tendency to follow the English Arts. The Puritans' attitude towards life resulted in simplicity and restraint in the early American Arts. The creative spirit of the Puritans was challenged from the first there were, no doubt, many skilled craftsmen among them who began work as soon as they landed. John Alden was a skilled chairmaker, the first in America.
- 1623 • Shipbuilding at Plymouth gave rise to carving ships' figureheads. 
- 1634 • John Mansfield was making silverware in Charlestown, Mass.
- 1638 • The first textile shop established by Ezekial Rogers at Rowely, Mass.

# G R O W T H   O F   A M E R I C A N

- 1639 • We hear of a pewterer at work in Boston. Pewter was popular. 
- 1639 • The depression at this time stimulated colonists to try their hands at home industry. Every home was a busy workshop where women wove wool and linen. Men whittled, carved and made furniture.
- 1640 • Stephen Daye printed the first book at Cambridge, Mass.
- 1641 • Obadiah Holmes and Lawrence Southwick formed a partnership to launch a glass industry.
- 1641 • A sampler with date made by Lora, daughter of Miles Standish, is the first example of textile art which was brought to America.
- 1650 • For sometime before this date silversmiths were successfully at work in the colonies. 
- 1652 • A mint was established in Boston directed by John Hull of the "Pine-Tree Shilling" fame.
- 1684 • Marks the establishment of the first commercial pottery in America by Daniel Cox at Burlington, N. J. While there is no record of early colonial pottery it is believed that farmers made simple pieces for domestic use long before this date.
- 1690 • The first paper mill was started at Roxborough, Pennsylvania.
- 1695 • First worsted shop was started in Boston by John Cornish.
- 1700 • At this time Jonathan Johnston of Lynn, Samuel Poor of Newbury and Miles Ward of Salem were chair makers. 
- 1704 • Boston gave America its first weekly newspaper, the forerunner of our modern "daily."
- 1705 • The portrait of the pietist Magister Johannes Kelpius was painted in oils by Dr. Christopher Witt.
- 1720 • Conrad Beissel founder of Ephrata Pennsylvania religious group came to America.
- 1725 • Casper Wistar started to make glass in New Jersey followed later by his son Richard.
- 1751 • Paul Revere started to make silverware at the age of 16. At one time there were as many as 400 silversmiths at work in the colonies. 
- 1760 • Benjamin West a talented American went abroad to study art and became famous in England.
- 1763 • Henry William Stiegel started to make glass at Elizabeth Furnace.
- 1768 • The graduation class at Harvard agreed to receive their diplomas in suits made of domestic weave. There was a strong movement to "Buy American" at this time.
- 1770 • Hargreaves patented the "Spinning Jenny" in England.
- 1774 • The Shakers settled near Albany, New York, led by Ann Lee who taught "Put your hands to work and your hearts to God." 

# ART

- 1775 • Gilbert Stuart, portrait painter of George Washington, went to Europe to study. He returned soon to paint in America.
- 1775 • The first date found on a piece of American pottery made by John Havins.
- 1778 • John Singleton Copley, practically self taught, left to study in Europe at the age of 40 after he had painted much at home.
- 1780 • William Rush, the first known sculptor in America, was established in Philadelphia as a creator of ships' figureheads, a vital art in early American days.
- 1787 • Charles Bulfinch returning from Europe began his influence on American Architecture. He later designed the Boston State House and the Capitol at Washington, finished in 1830.
- 1787 • Cartwright patented the automatic loom in England. Later power was added.
- 1789 • Thomas Jefferson, whose ideas as an architect as well as statesman had wide spread influence in America, designed the Virginia Capitol at Richmond, the first true classic temple in America.
- 1792 • Duncan Phyfe opened a cabinet making shop at 3 Broad St. in New York and became the vogue.
- 1793 • The first theater was built in Boston—a beautiful building designed by Charles Bulfinch.
- 1798 • John James Audubon began his career as a painter of birds. He became famous in America and Europe.
- 1810 • Preacher Edward Hicks started painting allegorical pictures. The "Peaceable Kingdom" was a favorite one. He painted many.
- 1825 • Thomas Cole started his career as a painter. Later he was to head a group known as the Hudson River School of Painting.
- 1826 • First Jacquard Loom was brought from England and set up in Philadelphia.
- 1835 • Nathaniel Currier began the publications of prints and latter formed a partnership with Ives. The Currier and Ives prints gave a lively picture of American life up to the close of the century.
- 1839 • James Bennett started a commercial pottery at East Liverpool, Ohio.
- 1842 • Andrew Jackson Downing of Newburgh, New York, published a book called "Cottage Residences" which made popular a type of house known as "Carpenters Gothic," "Hudson Bracketed," etc.
- 1861 • In England William Morris founded a firm to produce artistic home furnishings. Thus beginning a long career in which he opposed the evils of the machine and started the handicraft movement.
- 1861 • The War and the factory system caused a break down in the arts.
- 1865 • Henry H. Richardson returned from studying architecture in Europe. He rejected the existing style and introduced a Romanesque style which had a great vogue.
- 1871 • In England Charles Locke Eastlake published "Hints on Household Taste" and started a vogue.
- 1893 • The World's Columbian Exposition was held in Chicago. The famous Transportation Building by Louis Sullivan made him a strong influence in American Architecture. He junked the Richardson Style and introduced functional architecture. He believed "Form follows function." The skyscraper was born. Frank Lloyd Wright followed the philosophy of Sullivan, and is a vital force.
- 1913 • The famous International Exhibition of Art "Armory Show" was held in New York City. It introduced America to modern art.
- 1933 • The Century of Progress World's Fair in Chicago made America feel more at home with modern design.



# THE EAGLE IS OUR SYMBOL

● The American eagle, holding in one claw the thunderbolt of unbridled power and in the other the olive branch of peace, for more than 150 years has been the symbol of a powerful but peace-loving nation.

The proud and independent bird is depicted on the Great Seal of the United States and is on every dollar bill in your purse; but in the earlier days of this country the eagle alighted in various places and was seen about the household in butter moulds and flatiron holders. Rare indeed was the house, public or

spread its wings on curtains and upholstery fabrics, perched as a finial on clocks and mirrors, was crudely carved in pine butter moulds and skillfully inlaid into mahogany furniture, painted on tavern signs and cast into flatiron holders. It was stitched in finest needlework on quilted counterpanes, star emblazoned and clutching thunderbolt and olive branch.

In the 1820's and 30's more popular heroes arose, and the young lady of that day, traveling by stagecoach with her hand-box luggage, would inevitably have it covered with bright block-printed pa-



*This bandbox was an important object showing that design was developing in the United States in 1824 and that the trend was toward patriotic themes.*



*An eagle carved in wood by Schimmel wellknown, early American Sculptor*



*The eagle used on a decorative piece for a musket in 1812*

private that did not have the eagle prominently displayed.

Always in time of war or national crisis symbols and insignia of a patriotic nature are emphasized in the public consciousness. Modern dress design has been colored with the patriotic motif in the present crisis, but prior to the recent awakening of patriotic fervor the eagle as a national symbol was quiescent.

As a phase of the nation-wide survey of American crafts and manufacturers being made by the Index of American Design, the searching out and documentation of memorabilia of the period from early Colonial times to the close of the nineteenth century has been a valuable addition to the store of folklore of those times; and the exhaustive documentation and reproduction in water colors of every piece, by staff artists of the Art project has forestalled the loss or destruction of these early mementoes.

From the time when the Revolutionary War, Washington's inauguration, and the victories of the War of 1812 were daily topics of conversation, down to the Philadelphia Centennial of 1876, the two most popular patriotic subjects were Washington himself, as Father of His Country and commander-in-chief of the Army; and the American Eagle, more or less as it is depicted on the seal of the U. S. Washington's likeness appeared on articles as diverse as teacups, andirons, clocks, whiskey flasks, sandwich glasses, salt cups and the Toile de Jouy curtains for high post beds. But the eagle vied with the first president for popularity, and there was scarcely a medium that was not used at one time or another to depict the bird with its victorious attributes.


During the War of 1812, with patriotic fervor coloring the arts and crafts as never before, the eagle under thirteen stars was even used as a motif for wedding gowns. And after the war, with the young Republic's power and independence reaffirmed before the world, American craftsmen worked the bird of freedom into every conceivable description. It decorated dinner plates and kitchen stoneware,

pers bearing the likeness of the current hero. General Zachary Taylor, "Old Rough and Ready" of Mexican War fame was one such hero. William Henry Harrison, the hero of Tippecanoe, was another; his military victories, presidential campaign, and death from pneumonia only a month after his inauguration as ninth president of the United States brought forth a flood of mementoes. Elaborate kerchiefs, decorated with an early Victorian rococo border, and depicting the high spots of Harrison's career made their appearance and were eagerly bought and displayed by the idol stricken people. Two other subjects that aroused American craftsmen to decorative portrayal were the never-forgotten Lafayette and the great struggle for independence, a subject dear to American hearts. Both subjects were immortalized in handsomely carved cake boards, made to stamp gingerbread.

The astonishing exuberance and invention uncovered by the researchers of late leads one to reflect that practically every craft and every degree of skill has been called at various times into the service of patriotic sentiment in the United States. It has ranged from a little girl's naive and lively picture in contemporary needlework of Revolutionary soldiers on a set of bed curtains, to the mourning kerchief printed in commemoration of Lincoln's assassination, which was remarkable for the technical mastery displayed both in design and execution at a time when silk printing in this country was still in comparatively early stages.

In the illustrations shown on this page, we have selected three rather simple and direct uses made of the noble bird early in the seventeenth century. From the standpoint of design they represent three entirely different treatments for entirely different uses and in three different materials. The bandbox decoration is on paper. The sculpture by Schimmel is in wood while the musket plate is in metal. All three show an understanding of the proper use of materials by these early craftsmen. Present day designers may well study them.





# THE AMERICAN PATTERN

● Because the American colonists came from various European countries it naturally follows that the things they were to create here were to be influenced by European customs and thought to some extent. This was true in New England in particular. However, from the very beginning when the Pilgrims set foot on the new continent there was very good reason why they were to start a new way of life. They were disgusted with England, her manners, her religion and lavish way of life. They were determined on one thing and that was to create a community where freedom of thought and worship could thrive. In order to do this they would fight anything, the elements, poverty, sickness, the Indians and the devil himself. So their method of attack on life was steeped in courage. They were bound they would live simply, honestly and religiously. And from this dynamic attitude of mind which started America on its way to becoming the world's greatest democracy, there was struck the keynote, the motif of the American nation.

● It was not difficult to understand that the first American colonists who settled at Plymouth in 1620, and many others who followed them to the new world for similar reasons, should desire to have all their material possessions express their sentiments. As soon as possible after landing on Plymouth Rock they had to start the difficult task of creating a new world of things, since space did not allow them to carry but few objects over seas. We have good reason to believe that many or all of Pilgrims were reasonably skilled. John Alden was a "chairmaker." They faced the problem of creating something with limited equipment, unfamiliar and raw materials. So it was not long before they were living in simple houses built of logs. They constructed simple furniture. They whittled wooden bowls and other necessary utensils. Soon flax and wool were raised, prepared and woven into textiles. When time permitted they found clay from which they made jugs to contain food supplies. Art grew out of the very soil of a new world.

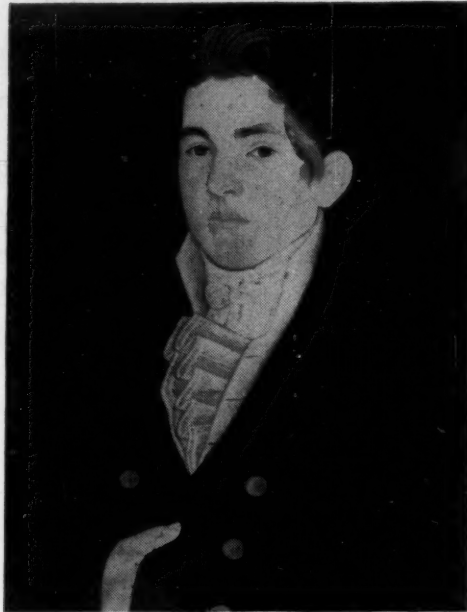
● In a few years shipbuilding began which meant that figureheads were carved from native wood to lead American made ships into the Seven seas. All of these creations were vivid expressions of a new way of life, free, democratic, adventurous.

● These early Americans, with their zest for life, and others, to follow in their footsteps for generations after, found a way of putting their feelings and ideals into material form. These expressions have come down to us as their arts. Many fine examples may now be seen in the Metropolitan Museum of New York, the Pennsylvania Museum of Philadelphia and other great American institutions. These early Americans would have been shocked to hear their work called "art" for in many cases they were actually opposed to what was referred to as art in the mother country at the time. Yet their work was direct in its expression, honest in its purpose and use of materials and well integrated as to organization. What more could one ask of any artist? Through all these early American Arts certain fine qualities of strength, honest use of materials and dignity remained constant. These too, were the basic qualities of our whole society. These are the dominant characteristics of the American Pattern. They are worthy of serious study in our education.

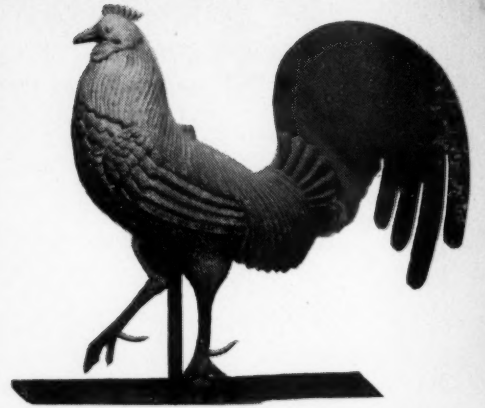
● This Pattern is the result of two strong urges which have controlled the American destiny. On the one hand the urge to return to the mother country for material aid, for skilled workmanship and education. And on the other hand that basic urge for life and adventure in a new continent on a new frontier, in a new field. Life is an adventure, ever changing. It started Americans moving in search of new frontiers of all kinds. It gave us great leaders like Lincoln, great scientists like Edison, and great artists. With these great traditions America faces the future.



A glass pitcher, 1825, made in Zanesville, Ohio.

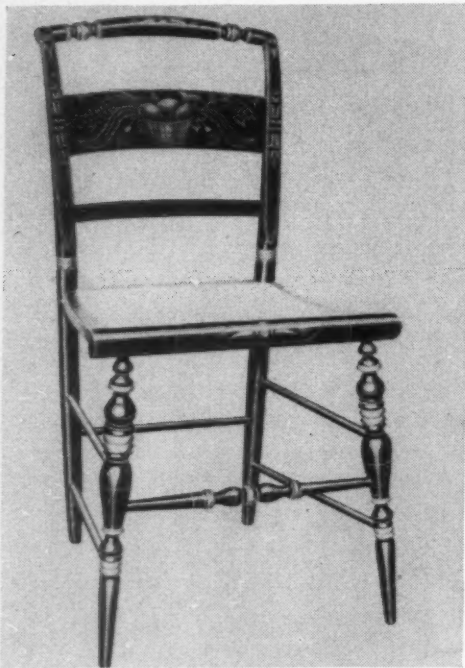


An excellent portrait of a man in pastel made about 1815 in New Jersey. It is from the Mrs. J. D. Rockefeller Collection at Williamsburg, Virginia.



This cast iron weather vane is a striking example of early American artistry. It stands out as an excellent example of sculpture in iron.

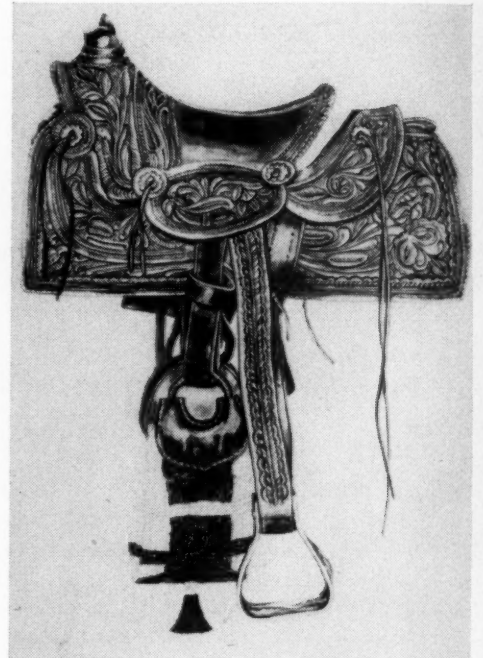
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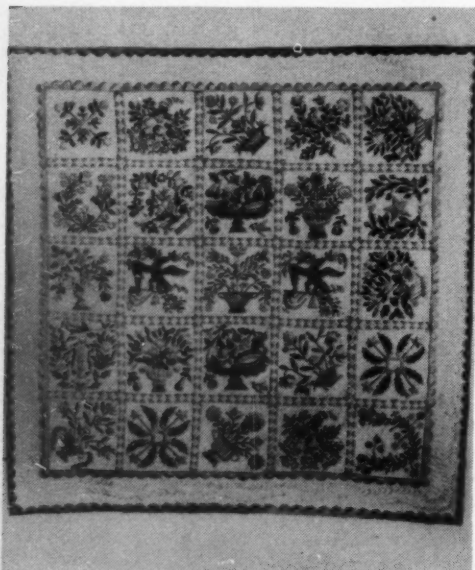
Hitchcock Chair of painted wood with stencil design made about 1835 by Hitchcock, Alford & Co.



A coverlet made in Montgomery County, Ohio, about 1845. The eagle and stars were used in it.



A saddle bearing the name of H. Lessing, Oakland, Calif. It is well made of brown leather.



This applique quilt with the eagle and flag and the lone "Red Star" celebrated Texas Independence in 1836, or its admission to the Union 1845.



A ship's figurehead made of carved and painted pine for the "Julia Lawrence" about 1859. More figureheads may be seen on page twelve.



A chest made of painted pine probably in Guilford, Connecticut, about 1700. The decoration is well suited to the construction and material.

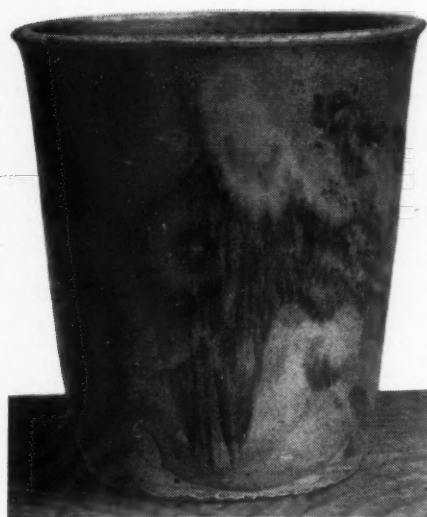


# A LESSON IN DESIGN

## FROM EARLY AMERICAN ARTS



*This eaglehead from the pediment of the U. S. Customs House was carved by Solomon Willard in Boston about 1810.*



*A jar with lead glaze and splash decoration. Made in the early 19th century in New England.*



*A painted tin coffee pot. Made by the Pennsylvania Germans in 18th century.*

• That the American designer of today may learn much from his early American antecedents there is no question. And this does not mean that our life problems today should be met by facing backwards. But any intelligent workman will find help in knowing and understanding the achievements in the past. That the American tradition, the American pattern of attack has value was well stated many years ago by James Jackson Jarvis, one of the first to realize the quality of the American art. He says: "The American, while adhering closely to his utilitarian and economical principles, has unwittingly, in some objects to which his heart equally with his hand has been devoted, developed a degree of beauty in them that no other nation equals.

Their success in producing broad general effects out of a few simple elements, and of admirable adaptations of means to ends, as nature evolves beauty out of the common and practical, covers these things with a certain atmosphere of poetry, and is an indication of what may happen to the rest of his work when he puts into it an equal amount of heart and knowledge." We are just beginning to realize the full significance of the "utilitarian and economical principles" which for several decades were completely lost track of. Art was not thought of as utilitarian in any sense of the word. To the contrary the Victorian standards called for a abundance of useless "knick knacks" to be crowded on the what nots of the overcrowded homes. Architecture, dress, furniture, utensils, all those things which go to make up the man made world we live in, were measured not by the degree of their functional fitness but by their very lack of relationship to any use what so ever. And as for economical use of means and materials, that principle was apparently given little if any place among the art objectives of the age.

The "broad general effects out of a few

simple elements" was the very opposite to the results produced in the arts in those decades that followed the advent of the machine and quantity production. The artist had no place in the world of things that contribute to the way of life as far as the mass of people was concerned. It was then that the artist began to withdraw to his ivory tower from which he has but recently emerged. The world had little use for him. Anita Brenner in a recent article in the New York Times says:

"Where manufacturers displaced the crafts, art was disconnected from the market and the artist lost much with the needs and demands and feelings of their peoples. Their numbers dwindled and they became isolated as two kinds of artists. The 'professional' whose products became luxury objects, bought only by the very wealthy, and the 'popular' artists, mostly semi-amateur."

Today with an apparently new attitude towards the major values that constitute the better life the artist is once again finding his rightful place among the people. He creates things which make for rich democratic living. The industrial designer is now creating in quantity with the machine as his tool that everyone may have, within his price range, things which are well designed. The art museums have featured exhibitions of objects having art merit which cost less than a dollar. The handicrafts too are finding their place again in this vast and intricate fabric of our social systems. The artists, the industrial designer, the craftsman are finding that today their ideals are similar if not identical. Martha and Sheldon Cheney whose criticisms of Art in America have helped many to understand have said: "We have a large pictorial and sculptural record of American life, rich in regional and human diversities of character and in the thought, feeling and idealism of the people. We have also among the producers of this art, or side by side



*The early 18th century in America found native cabinet makers at their best and at this time there was a strong feeling for using European designs. Thomas Chippendale dominated the furniture of England at that time. In the colonies the furniture was distinctly American in its general structure, it reflected the designs of Chippendale. The highboy, shown here by courtesy of the Worcester Art Museum, is typical of the fine workmanship.*



with them, the always necessarily smaller number of true creators of high rank."

Today any keen, farsighted student of design or professional designer need but examine the illustrations on this and the opposite page to realize that, in actual understanding of the major principles of design and in their ability to express them in the work they did, the early American artist has much that is of value. There is a range of several kinds of materials shown—wood, metal, glass, leather, textiles and leather. In each of these there is the finest type of understanding shown. Seldom, if ever, is the structural qualities of the material violated.

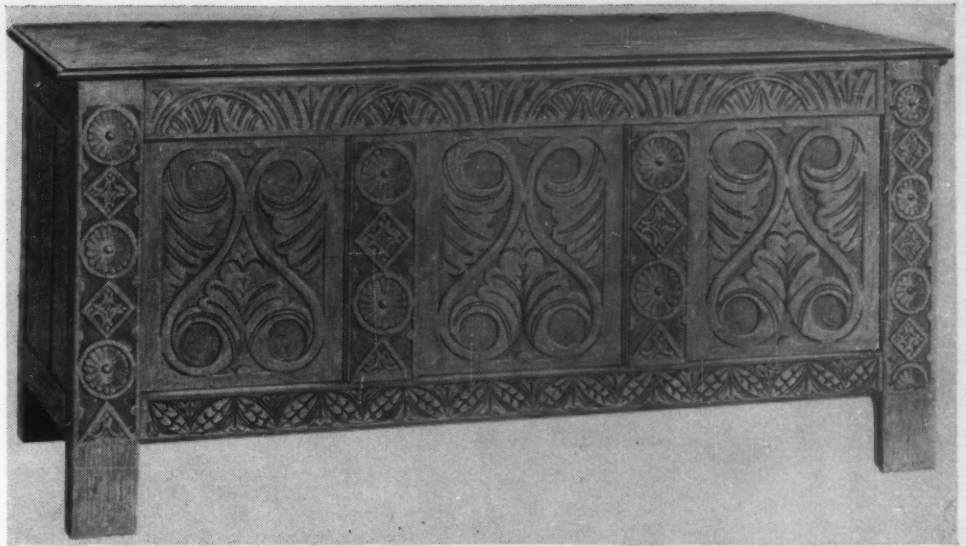
Wood naturally has always been plentiful and has been used much to contribute to our lives here in America and elsewhere in the world. Nor is it of any less importance today. In the most progressive and forward looking art schools like the School of Design, under Moholy-Nagy in Chicago, students will spend much time and effort in exploring the possibilities of wood. In no way have we exhausted its vast resources. The early American was no mean artist when it comes to working in wood as is shown in the pieces of furniture, wood sculpture shown here. Metal was used as sheet metal should be and since the surface texture is of tin and could take it, painted decorations were in order. And so on, each material was treated in a way to best bring out its qualities. And while there is always evident that fine feeling for the appropriate use of materials, directness and economy of means and materials, that quality of poetry and imagination which give to a work of art its very soul was never lacking. The very ideals of the nation were embodied in the artist's work. The variations of its theme are woven into the coverlets with its symbolic eagles, stars, state seals and other American representations that make of them historic documents. The courageous implications of the dignified wooden figure heads for ships, the fine sculptural qualities of the weather vanes, the type of design tooled in leather saddles, all of these speak with forceful message.

And when we see the dignity and refinement with which the early unknown portrait painter recorded the personages of America we cannot but realize that there is a tradition in our own inheritance worthy of serious study. Students of art, who hope to find a place for themselves in a revitalized America, teachers, who have the responsibility of projecting real culture, and professional artists, who have a world of new material and new uses for old materials and new rhythms, all have a serious responsibility.

The true American feeling is well expressed by Longfellow's *The Building of the Ship*:

Build me straight, O worthy master,  
Staunch and strong, a goodly vessel  
That shall laugh at all disaster,  
And with wave and whirlwind wrestle!

*This blanket chest was made in about 1850 in Connecticut. It is constructed of oak with a pine top and has carved decoration which is not only rich but well integrated with the design as a whole. It is reproduced here from a drawing made for the Index of American Design by Lawrence Flynn.*



*This desk made by the Shakers in the colony at New Lebanon, New York, has all the refinements, chasity and functional fitness to its use that the most modern contemporary designers could demand. It is a recurrence of the American pattern expressed in wood and the result of Shaker teaching, "put your hands to work and your heart to God." It is reproduced here from a drawing made for the Index of American Design by John Kelleber.*



*Identical in feeling and restraint is this living room cabinet recently shown at the Museum of Modern Art in its exhibition of Organic Design. It will bear close study and comparison with the Shaker desk as far as its art qualities are concerned. It is the result of the modern artist's belief in the courageous acceptance of the machine as an instrument worthy of the artist. It is a revolution against the style which followed the industrial revolution. It is an effort to reestablish the principles of good design, as those demonstrated in the early American arts.*





*The cigar store Indian was a familiar sign for the tobacconist in the late 19th century. Who does not remember these imposing figures ingeniously carved by skillful workmen throughout America? They were colorfully painted and shared honors with Hessian soldiers, Pucks, and Victorian dandies. This one is reproduced from a drawing made for the Index of American Design by Albert Ryder.*



*This Victorian dandy was carved in wood and painted by Charles Dowler of Providence, R. I. It was made in about 1885 and gives evidence that the artist was no ordinary sculptor. His prototype could be seen in the nineties throughout the United States. This one is reproduced from a drawing made for the Index of American Design by Alvin M. Gully.*



*No more significant and romantic art ever existed in America than that of the carved wooden ship's figureheads. This "Benjamin Franklin" figurehead was made for the USS "Franklin," listed as a receiving ship in Norfolk, Va., in 1880. There is a USS "Franklin" listed as early as 1815. It is reproduced from a drawing made for the Index of American Design by Alton K. Skillin.*





*This figure of St. Joseph, below, was made about 1860. It was carved from walnut and painted by an anonymous woodcarver for a church in Sullivan, Wisconsin. It is reproduced from a drawing made for the Index of American Design by Stanley Mazur.*



● From the very earliest days in America, as soon as the acute necessities of food, shelter, and clothing were satisfied, the Colonists showed a strong aptitude for work in three-dimensional materials. They were especially aware of the sculptural possibilities of wood. There were several important outlets for this expression, notably in connection with shipbuilding. As early as 1623 shipbuilding began in Plymouth, creating a demand for suitable figureheads, and stern boards. Most of these were beautifully carved and sometimes painted. From among these early makers of ships' figureheads came our first real American sculpture.

Besides the ship figureheads the art of carving manifested itself in cigar store figures, gravestones, religious figures for churches, weather vanes, inn signs, and wild-fowl decoys. The carving of ivory reached a high degree of perfection in such articles as jaggings tools carved for their wives and sweethearts by the whalers in the long trips spent away from home.

## EARLY AMERICAN WOOD SCULPTURE

Because it was so intimately involved with the lives of the people and was carried on by unschooled persons, this early type of three-dimensional expression may well be called "folk sculpture." It was naive and in the dialect of the pioneer. While the craftsmen had little or no opportunity to study, they did understand basic principles of form and suitable use of material. Because the work of the folk sculptors was so intimately related to the lives of the common people, they exemplify a sincerity, an integrity that is not always evident in the sculpture of later periods.

Most of the early carvers learned their trade in England, but the new materials and the new conditions in America gave a distinct quality to the work done here. Most of the figureheads used on the ships represented the shipowner, his wife, or persons prominent in public life. The whaling museum in New Bedford, Massachusetts, and the Peabody Museum in Salem, Massachusetts, house a great number of carved, wooden figureheads that give us an insight into a significant art-expression that was discontinued with the passing of wooden ships. Folk sculpture continued to exert its influence on America well on into the nineteenth century. There are certain names that began to stand out and identify themselves with the art, even though these men were essentially the artists of the common people. Among these were William Rush of Philadelphia, 1756-1833, and Samuel McIntire of Salem, 1757-1811. An itinerant folk sculptor by the name of Schimmel of Pennsylvania was a prolific worker. His work covered a great range of subjects, such as eagles, roosters, dogs, hunters and sometimes more pretentious groups.

The sentimental, allegorical figures that once graced the squares of American cities are now seldom produced. Something of the revival of the ideal reappeared in World War memorials, but they never deluged America as at the close of the Civil War.

The small sculpture, or figurine, is seemingly more popular now than it has ever been, perhaps because of a change in our mode of living. Many persons, including Carl Walters, Waylande Gregory, Archipenko, and Vally Weisethier, have done much to have the ceramic product accepted in the realm of sculpture in America. No little influence has been exerted on our sculpture by the advent of new and synthetic materials. The plastics offer a challenge. The constant investigation and adventure with old materials put to new uses has produced results of considerable merit, among which might be included glass and terra cotta. The return to wood as a medium in sculpture is a marked characteristic of recent years.

In the history of America there have been several religious or sectarist groups which deserve an important place in the appreciation of our art inheritance. Ephrata in Pennsylvania established by the German colonists is an interesting story and is presented here as a typical example. Another group stimulated through religious fervor, high ideals of industry and sincerity of workmanship is the Shakers founded by Ann Lee of England near Albany, N. Y., in 1774. The Separatists founded their colony at Zoar, Ohio in 1817. Amana in Iowa, Bishop Hill in Illinois and numerous others had similar purposes.



*A silhouette of Conrad Beissel*

# EPHRATA • A COMMUNITY

By WALTER C. TROUT

• Near the busy highway, along the quiet Cocalico, The Cloisters of Ephrata stand—the first venture of Protestant monastic life in America.

Here history and art unite in producing one of the rarest gems of a religious Communitistic life, which lasted for several centuries. Life in the Ephrata Cloisters of these Seventh Day Baptists, greatly resembled the monastic life of medieval Europe, except no vows were taken and any member could leave at will assuming as his own, the possessions he contributed when joining the colony. They were bound only by their common faith. By united labor and talents they supplied their wants as a self sufficient community. Within their group and in the Colonial life of America they made outstanding historical contributions of great value, though little known. Their arts and crafts were as sincere as their religious life. So closely bound together are the arts, history and religion of this group of mystics that it is almost impossible to separate them.

Let us visit this group of historic buildings in Lancaster County, Pennsylvania, at the edge of the quiet town of Ephrata! We leave the highway and follow a narrow road to a group of buildings, at one time the largest in the Colony of Pennsylvania, now mellowed with age. The large Brother's House or, "Bethany" built in 1746 became unsafe and removed as were other buildings. The two largest remaining buildings are Saal or Chapel built in 1738 and Saron, or sisters (Rose of Sharon) built in 1740. Nearby is the oldest, though much smaller, "Almony" built in 1730 which served as an almshouse, here food was given to all travelers who desired it.

Saal and Saron resemble houses of southern Germany, having steep roofs with dormer windows and small chimneys. The wall covering on the outside is a mixture of shingles, stucco and clapboard, and its

small windows are neither uniform in size or position.

Saal and Saron are connected at one corner. The visitors enter the vestibule of Saron and are taken by a genial guide, one of the few remaining members of this religious sect, who proudly calls attention to the many points of interest.

We follow him into the large room of the chapel, thru a narrow doorway above which is a framed manuscript in German (English translation):

This House is entered through this door  
By peaceful souls and dwell within;  
Those that have come will part no more,  
For God protects them here from sin,  
Their bliss is found in forms of love  
That spring from loving God above."

This room is furnished with benches and tables. Here the members attended services and love feasts, then men and women divided into two groups. Around the room, against the white walls are illuminated manuscripts in large frames. The lettering done in decorative German black letter (often wrongly called Gothic) and called in the German, Fraktur-schriften. The ceiling is made of cedar boards and strips, and contain several well defined foot prints. These were not formed in any miraculous way as once rumored, but were the imprint from the builders, who stepped on the lumber with their oiled feet. (All members went barefoot as long as the seasons permitted, and used oil to prevent the skin from breaking.)

At the front of the room is the table-like pulpit from which many an earnest sermon was delivered by Conrad Beissel or Father Friedsam (peaceable) as he was called. On the wall above the pulpit is a German motto, translated into English, reads: "God and the Immaculate abide with you ever thruout eternity."

By the use of historical facts and mental imagery, let us restore the once familiar scene presented so often during the height of cloistered life of this community.



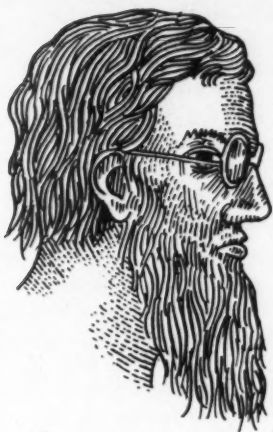
*A design drawn on the title page of an Ephrata hymn book*



*Decorative "A" from manuscript*

*Like the monasteries of the middle ages the Ephrata Cloisters did much to foster the arts and make many valuable contributions to our culture.*





Reverend Peter Miller

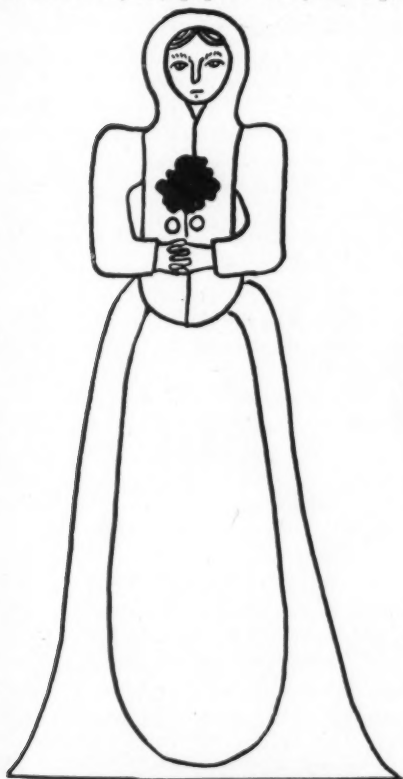


A drawing of "Bethany" or Brothers' House

# WHERE ART FLOURISHED



A watermark from paper made from Ephrata



A sister from an old hymnal

Conrad Beissel, (Father Friedsam) the founder and spiritual leader, with deep convictions and pious living, caused his words and deeds to be respected and voluntarily obeyed. His face reflected an unusual character, with high forehead, prominent nose and piercing eyes he held their attention. His voice was calm and modulated, and his hands in simple gestures revealed the marks of their common labor.

Before him sat his brethren with unshorn hair and beards, clad in white linen garb almost like the habit of the Capuchin Order, consisting of shirt, vest, trousers and a long gown with cowl.

The sisters were dressed in similar costume, except the substitution of skirts and petticoats for trousers and a slight variation in the shape of the cowl.

In winter the costumes were made of wool. Whether linen or wool, it was from beginning to end, the product of their hands. They raised the flax and sheep, carded, spun and wove the cloth from which they made their clothing.

Their singing has been described by many as conveying softness and devotion to the degree almost superhuman. Conrad Beissel firmly believed that diet and personal habits greatly influenced the quality of one's voice, and had devised a set of rules which were faithfully followed, included among its many suggestions, a vegetable diet,—meats being forbidden.

Conrad Beissel was a musician and composer of ability. Before the use of the printing press a room in the Cloisters was used to copy their many compositions, of which over 400 were Beissel's own.

In the year 1739, Christopher Saur, at Germantown, Pa., printed their great hymn book, "Zionitischer Weyrauth's-Hugel," which contained over 800 hymns composed by this society between the years 1730-1740. It was the first book printed in German type in America.

Sunday School was conducted here a

whole generation before that of Robert Raikes, who has been credited as the founder of this institution in England in 1780. Although little known, the Bible School of Ephrata, so far as known, was the first. It designed, printed and distributed Sabbath School cards as early as 1738.

The week days were divided into periods of work and devotion. Their daily routine, largely as follows: From 7 to 9 P. M. spend in writing, reading and study; sleep until midnight, when they arose, (without aid of bells) held a song service; slept again until 5 A. M., when another matin continued until 6 A. M.; they worked until 9 A. M. at which time they had their first meal; then labored again until 5 P. M. at which time the second and last meal was served; which of course led again to the study hour.

This rigid routine could only be continued under unusual leadership, so naturally one is curious to know more of Conrad Beissel and why the Society chose this location.

Conrad Beissel was born in the Palatinate, Germany in 1690. In 1720 he fled from his native country on account of religious persecution. He was a baker, and as before mentioned a musician. He soon attracted followers of similar belief and located for awhile at several places on his westward course from Philadelphia. At one of these, Mill Creek, dissention arose over the correct day for Sabbath observance, Beissel maintained that Saturday was the true Sabbath. He withdrew ten miles north to a deserted cabin of Emanuel Ecerlin, a hermit. Here he sought solitude beside a double spring in a meadow shielded by a hill, which Beissel named Mount Zion. This land lay along the Cocalico Creek, whose banks were infested with reptiles. The Indian name for this stream means, "A den of snakes."

He was not long alone, his followers sought him, refusing to leave, so a cabin was built for the two women in the group—Anna and Mary Eicher—the first

sisters of the society. In the same year 1735 "Kedar" was built on Mount Zion, for the brethren. These buildings soon became too small, and were replaced by "Bethany," (brother's house), "Saron" (sister's house) and "Saal" (chapel). Other buildings sprang up rapidly as the colony grew. Including granaries, bake ovens, two flour mills, a grist mill, oil mill, fulling mill and paper mill. The name "Ephrata" (meaning fruitful) was chosen and was later adopted by the town nearby. These buildings housed 80 sisters and 100 brethren. Celibacy was generally observed but not required, and after awhile marriages led to constructing of small cottages on the grounds until they numbered 20 homes and a total population of 300 members. An academy was erected, and still stands in good state of preservation. The land area included over 100 acres. Among their many friends was William Penn, the proprietor of the Colony of Pennsylvania, who desired to show his friendship by a gift of 5000 acres. This they graciously refused saying it would make their purse rich and their hearts poor, and that it was against real pietism and their religion to possess so large a portion of worldly possessions.

Benjamin Franklin and George Washington were also numbered among their friends, and the latter presented them with a wooden communion service.

The colony did not perish after the death of its founder, but that period marked the zenith of its strength. Another noted leader, who succeeded Conrad Beissel was Rev. Peter Miller, tall, friendly and modest, who was given the name of "Brother Jabez" (meaning tall). He was a graduate of Heidelberg University, Germany, came to America in 1730 and five years later joined the colony at Ephrata. He took missionary tours, some as far away as New England. His sermons were two hours long (he turned the hour glass in the middle of the sermon). This hour glass is still at Ephrata. He translated the Declaration of Independence into seven different languages. In the year 1796 he died at the age of 86 years. One of his church officials was Conrad Weiser (Brother Enoch or consecrated) an Indian interpreter for the Government. Many other members could be mentioned, all assuming monastic names.

With this historical background let us continue our tour of the "Saar." Passing through a door with wooden latch, we find ourselves in the kitchen with its spacious fireplace. In this room is the widest of its many pieces of wide planks, measuring 27½ inches. Here the love feasts were prepared consisting of bread, butter, apple butter, pickles and coffee at noon, followed in the evening by the observance of feet washing and serving of bread and wine extended also to all who wished to join them whether members of their group or not. The "Holy Kiss" was passed between brethren and among the sisters.

We will now retrace our steps and pass through the small doorway again into

"Saron," where more interesting relics await us. The Saron contains many symbolic elements. It was built on Biblical dimensions, consists of three floors representing the three ages of life—youth, maturity and old age, it contains 62 rooms. The doors are low and narrow so that one must stoop to enter (symbolizing humility), the smallest measuring 64 inches high by 16½ inches wide. Hallways are so narrow that two persons meeting cannot pass. They represent the straight and narrow way of life. The individual rooms of the sisters are very small with practically no furniture. A shelf was placed above the door for the candle. It contains a small window 18x24 inches, a board for a bed, and a brick-shaped block of wood for a pillow, no covering was used. This was made possible by the heavy clothing and the heavily insulated walls, which are a foot thick and plastered with straw and clay. Each floor of this building contains two fire places, six in all, and no two alike (symbolic of diversity of human character). The ceilings are about seven feet high and the doors of boards with hand made nails. The steps of the staircase wind in spiral form around a central post, and the treads are triangular in shape, a rope along the outer side is placed for support in climbing them. It is quite helpful in mounting the stairs empty handed, so one can imagine the difficulty of carrying water, wood and other necessary supplies to the upper floors. Each floor has a square basin with trough drain cut from one stone extending through the wall and away from the outer wall like gargoyles of old cathedrals.

Unfortunately some of the equipment and utensils have disappeared, but there still remains some good examples protected by means of poultry wire. There are the baskets of hickory and rye straw of various shapes and sizes, and likewise a large group of pottery, most of it undecorated, but some of its pieces have typical "Pennsylvania Dutch" designs. Of great variety are the metal utensils consisting of lanterns, ladles, candle molds, balance scales, candle sticks and coffee pots with spouts on the side—all the work of their community craftsmen.

On the first floor is the large loom. The printing presses have been removed. One is in the possession of the Pennsylvania D. A. R., another in possession of F. R. King, a printer in New Enterprise, Pa., bearing the date 1742. They are among the first presses in America. In all no less than forty three books were written, compiled and published by members of the Society. The most ambitious undertaking was "Der Blutige Schau-Platz oder Martyrer-Spiegel" (translated "The Martyr's Mirror") an immense book of about 1500 large pages and an elaborate frontispiece. They published the first genealogical work in America, also the first hymnal. In 1750 an Alphabet Book was published with five different types of ornamental quill alphabets. On the title page we find:

"De Christian A. B. C.  
Isht leiden, dulden huffen  
War dieses hadt balernt  
Dar huddt sein stiel gattoffen"

(translation)

"The christian alphabet  
Is suffering, patience and hope  
Whoever has learned these  
Has hit life's goal."

In a glass case some fine examples of Cloister printing is on display.

On the third floor is the tower clock, claimed to be the oldest in America bearing the date 1735 and initials "C. W.," believed to be the work of Christian Witt, later a watch maker of Germantown. At first it contained only the hour hand, later the minute hand was added. On the clock frame rests another time piece, the hour glass of Peter Miller.

Near by are two unusual groups of wooden objects; stocking forms, cut the shape of the human leg and hip high. The other is a group of cooling boards for the dead (23½ inches wide). Sods were also placed around the bodies as an aid in cooling in this process of preparing the dead.

The graveyard lying between the group of large buildings and the highway, contain many old and curious stones and epitaphs. The grave of Conrad Beissel is covered with a large slab resting on brick masonry and contains the following inscription:

"Here rests an outgrowth of the spirit of God, Friedsam, a solitary brother, afterwards a leader, ruler and teacher of the Solitary and the Congregation of Christ in and around Ephrata, born in Eberback in Palatinate, called Conrad Beissel, fell asleep July 6, 1768, in the 52nd year of his spiritual life, but aged 72 years, 4 months in his natural life."

The grave of his successor Peter Miller is located beside that of Beissel's and its inscription is also interesting: "Here lies Peter Miller, born in Oberant Lantern, Palatinate, came as a Reformed minister to America in 1730, was baptised into the Congregation of Ephrata in 1735 and called Brother Jabez, was afterwards then teacher and leader to the end. Fell asleep Sept. 11, 1796."

Many of the stones contain the tulip design which appears also in their illuminated manuscripts and other decorations. During the Revolutionary War, following the battle of Bandywine, 500 of Washington's soldiers were sent to the Ephrata Cloisters, wounded, and many sick with the dreaded typhus fever. Here the sisters gave them the best of care similar to the Red Cross, which organization did not come into existence until years later. Of this group one hundred and fifty soldiers died, and were buried on Mount Zion, where the nation has erected a large monument to the soldier dead, and the self sacrificing spirit of those who cared for them. Some members of the Society became victims to the same disease. Several buildings were burned as a sanitary measure. This is one of the many elements that led to its decline.



# EARLY AMERICAN DOLLS

*This baughty lady is a corn husk doll, very popular in rural America at one time and similar to many of its kind that brought happiness to pioneer children. In the southern mountains and perhaps other sections of the country where dolls are still being made, corn husks are always available. It is reproduced here from a drawing made for the Index of American Design by Nina Lowry.*

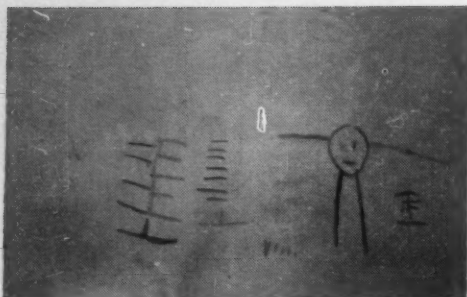


*This is a hand puppet, the kind that is put on the hand like a glove and operated from below. It was made by the Lano family in Michigan in about 1890. This was a family of puppeteers who carried this art from Italy to our Middle West. In this Indian brave there are all the qualities such a toy should have. It is reproduced here from a drawing made for the Index of American Design by David Rumage.*



*This doll dates back to 1760 and was probably made in West Virginia. The head is carved from wood and painted. The hands are made of kid. The painted cotton dress and pantalettes with the lace bonnet bring us a bit of what must have been an air of luxury in the mid 18th century America. It is reproduced here from a drawing made for the Index of American Design by Molly Bodenstein.*

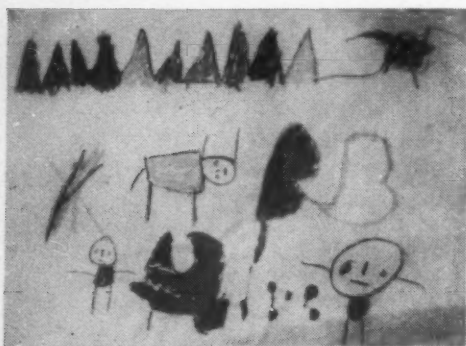




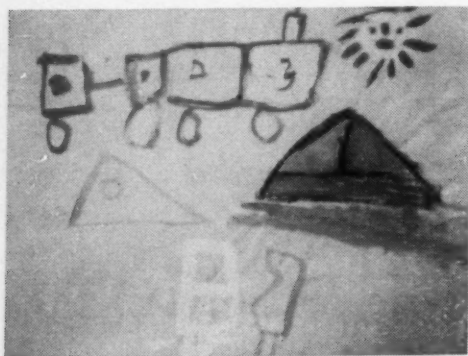
November 19. Sasha began his early exploratory attempts with timid and thin lines. He grew in power as these drawings indicate.

# LET THEM DRAW PICTURES

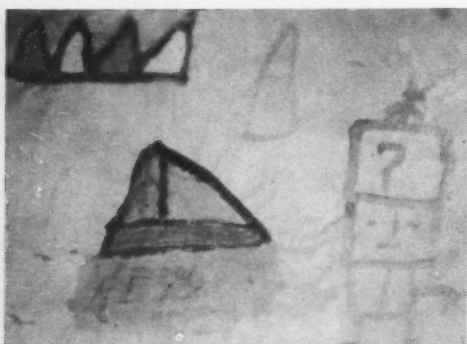
By ROGER M. DAMIO



February 6. He grew bolder, he used thick lines and solid colors. He was aware of his environment. Notice the position of arms.



February 16. The result of a motor trip.



February 26. Another aspect of a motor trip.

A striking case of how the graphic arts were used as a means of adjustment and Americanization in modern education is presented to our readers in this article. Here is the case history of Sasha, a recent evacuee 6 years old. The author and teacher Mr. Damio writes: "During the past year I have been in charge of arts and crafts at Kohut School for Boys, a private boarding school located at Harrison, N. Y. Quite a few refugee children were placed with us, presenting interesting and fascinating problems. These we solved through art. Of course, other factors were involved, such as a competent and sincere housemother, but the greatest contributing factor was the art activity which was their almost exclusive diet. There is an account, an argument, for our method. Also included are some photographs of significant paintings including growth, adjustment and acclimation."

The attribute of art as the Universal Language has become trite and bookworn. It was used in almost every treatise on education for so many years that today it is taken for granted, summarily accepted or ignored.

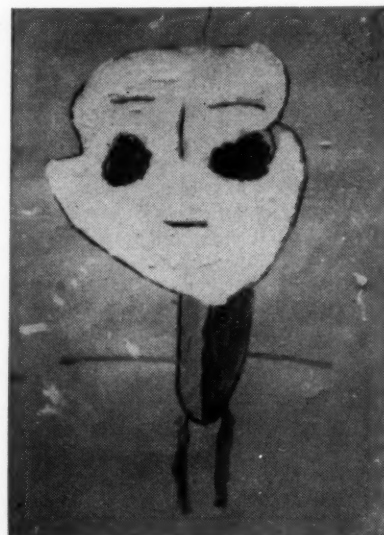
The need, however, for a Universal Language is becoming increasingly apparent, especially in the United States. Our country is now a refugee haven, a "heaven" for evacuee children. And they come from everywhere—Austria, Poland, Czechoslovakia, Holland, Belgium, Germany, France, England, Rumania, Palestine, China and Scotland. All of which is testing the patience and wisdom of educators throughout our land, some of whom can understand a foreign language, but most of whom, for all practical purposes, are limited to the American version of English or its virile offspring, Brooklynese. Some of the brogues and deviations imported from the British Isles alone are as challenging to them as Mah Jong. How to reach these children, how to make them understand that we understand them is becoming an increasingly more pressing problem.

The answer is simple—let them draw pictures! This is no new pet theory by an enthusiastic art instructor. We have historical precedent lavishly on our side. Pictures and picture-writing as a means of communication are as old as man's fingers. Civilization's founders—the Egyptians, Chinese and Japanese still use picture-writing.

Now, not for a moment do we advocate the substitution of a written for a verbal language. We presume that our ancestors spoke to one another (tho we are certain only that they picture-wrote). Our conclusion is not that we should have an increasing number of foreign-tongued youngsters communicate by drawing pictures, but rather, that in a picture drawing situation, where children draw, paint, model, fashion and construct, the barrier of an unknown language is minimized.

Speech is not essential. The unfamiliar is weeded out. A feeling of security is engendered. Where they could not understand each other's words, they do comprehend each other's pictures. They do recognize a man, the sun, a house, clouds, trees. Here is another language—a universal, international tongue. Recent research has revealed that divers peoples, especially children, exhibit in their drawings remarkable similarities. They see things in the same way and depict them in the same way. They recognize each other's pictures of people, animals and things. Even some of their abstract designs follow like patterns and contain similar elements. Here is a solid foundation for comprehension. They cannot call a spade a spade, but they can recognize familiar objects where names would worry them.

We do not intend that speech should be ignored. On the contrary this activity is planned as a most efficient method for acquiring a new language. It is a



March 17. By this time he was capable of really sensitive expression. Notice the feeling for ears and eyebrows.



transition between the old and the new, a transition where security, confidence and belongingness are developed. Thru this international language of art a national language of words and phrases will develop with amazing rapidity.

Let them draw pictures then, give them paper and chalk, paint, clay and wood and apparently ignore them. Paper and chalk mean something, much more than the countless number of confusing and meaningless words which have scared and befuddled them since their arrival. Here's something they can negotiate—"everyone else is drawing, Joe, so can you—go ahead, play with some chalk or paint, or that stuff in a jar over there. No one bothers you, it's just like play. Soon you'll recognize man, house, mountain, water, boat, sun as other boys and girls begin to work. This is better. You know what they're painting. You can see it even if the words are unfamiliar. But soon, Joe, you'll surprise your teacher by asking for "paper." You'll know what he means when he says "clean up." You'll feel more at home in the Art room. You may be permitted to spend most of your time there. In this class, anyway, you know what to do. You feel a little more sure of yourself. You can understand what others are doing and soon what they are saying."

Recently I had the privilege of working with a remarkable little Viennese boy whose case history was so tragic. "My Sister and I" seems a comedy by comparison. Sasha was six, but he might have been sixty. He was an adult in knee pants. Gone was the spontaneity and enthusiasm of childhood. He never smiled. He seldom spoke, and when he did, it was in a curious combination of German and French, spiced with a little Spanish, the result of an ever-changing environment. Of course, no one could understand him. He was living apart in a world of his own. Here indeed was a problem in communication. Here the need for a universal language was imperative.

We let him draw pictures. Sasha lived in the studio and loved it. We watched apprehensively his first timid dots and dashes, his first figure. We saw them grow as Sasha grew into buildings, mountains, people and animals. The complete collection of his works is a graphic case history more vivid and convincing than any written account could be. He could not tell us what he saw, thought or felt, so he painted. Then we knew—and he knew we knew. This bond was what he needed. He painted furiously, sometimes ten pictures a day. We conversed too, after a fashion, in German, Art and English. He would tell us what he saw after a trip—mountains, a train, a boat and even the captain with a captain's hat. Common conversation is lost even to tomorrow's posterity, but Sasha's will endure as long as the paper it's painted on. The old yielded to the new, slowly at first, but increasing geometrically. Today (just 12

months later) at the advanced age of seven, Sasha is enjoying his second childhood. He tosses the King's English around with the careless abandon of a native New Yorker. He laughs long and loud at the slightest provocation. He participates in every activity. This year he was elected class representative.

Our Sasha is no longer a problem—he is normal in every respect, except perhaps, his unique renditions of American slang. I don't think Sasha will ever be an accomplished artist, but I know he will be a healthy, well-adjusted American citizen,

and that is our aim even in the Art department. But Sasha is only one of many. There are Sashas all over the United States—children who have been human footballs—knocked about, fleeing, hearing strange tongues, seeing strange faces and places—neither understanding nor understood. They have much to say and no one to say it to. They have taken a deep breath of life and now must exhale. Let them draw pictures. Art is their outlet. Art is their short cut to security, confidence and belongingness. Art is their own and our own language.



*A figure of San Ysidrio made in about 1840 in New Mexico. Carved of native pine covered with gesso and painted with tempera, it is typical of the numerous santos and bultos to be found in the mission churches of the southwest. It exemplifies the same feeling for design, although different in interpretation, as the early wood carvings made in New England. It was reproduced here from a drawing made for Index of American Design by E. Boyd.*

*Streamlined trains designed by Anne Farrell.  
Modern children like the streamlined tops.*

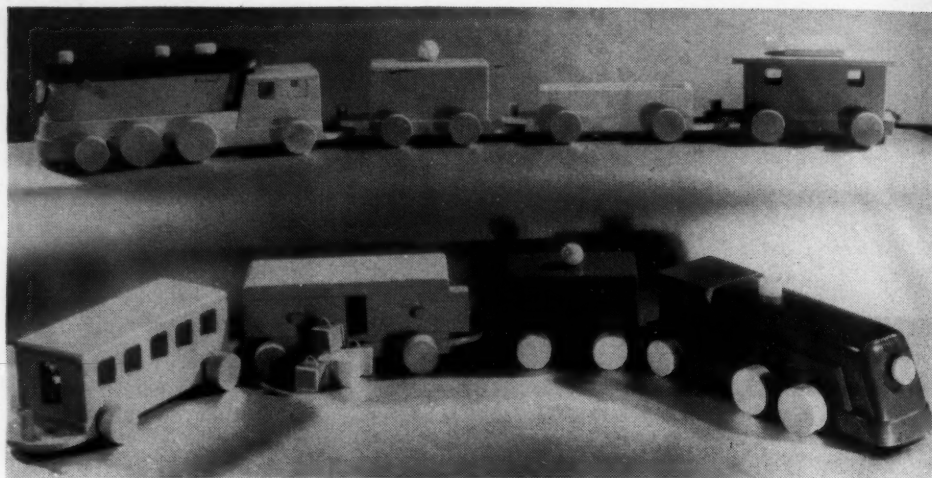
# GOOD DESIGN IN TOYS FOR CHILDREN

By HELEN DURNEY



*An interesting hobby horse made in Pennsylvania in about 1850. It is made of wood and is reproduced here from a drawing made for Index of American Design by Raoul du Bois.*

*Modern hobby horse designed by Anne Farrell*



• There can be no more interesting study for the designer, the educator and the child psychologist than the problem of toys which usually concerns our present day parents once a year at the holiday season. Since the day of the machine-made article, Christmas is a "big time production" as far as toys are concerned and the most amazing array of intricate and short-lived toys crowd our great department stores.

In the far off days when America was young, parents created simple toys for their children. But these toys often showed that they were made not only with a deep affection but an artisty that

makes them well worth consideration today. Wood then and now was often the most suitable material to use. Familiar animals although considerably abstract appeared in wood, clay, cloth and even corn husks and other lowly materials. We know the children enjoyed these simply made play things far more than our youngsters today enjoy the multitude of complexities with which they are dazzled. Some people have been wondering just what is wrong with the situation and the problem is now being tackled squarely and with results too.

Anne Farrell designs toys to be used the year 'round. Not the gimcrack, knick-

*Anne Farrell designer of modern children's toys observes with care the natural reactions of children to her creations. She has a new point of view on an old problem.*





knacks here today with gaudy splendor and gone tomorrow when the Christmas tree needles start falling and the ornamental light bulbs begin to burn out. No, her toys are designed to grow with a child filling his psychological needs for years rather than days. Then, wonder of wonders, despite rough treatment, they are still in shape for younger brothers and sisters.

Miss Farrell was born in Detroit not so very long ago and may be remembered by some Design readers as Anne Farrell Herlihy. She dropped the latter name, however, since the first two seemed simpler and more readily remembered. She attended the Mary Grove College and the Crafts Guild in her home city. She worked with puppets both in their construction and manipulation. She is a person vibrating with life, personality and creative ability. She is so young one wonders how her brief span of years since finishing school have allowed for so much progress in times when new departures from tried ways have been slow. The answer is simple for she happens to be a dynamo of coordinated and directed thought and energy.

In Detroit came the inspiration to design toys. Friends, teaching in nursery schools complained of a lack of functional play-things to help children learn more accurately some of the millions of little things they must assimilate in their formative years. These teachers had discovered the run of toys at hand too breakable as well as being made of materials harmful for small hands, heads and even stomachs.

Anne set-to with inspired effort to fill this need. She realized she knew little of functional design for the materials she tried using. New York was the next step. Courses in design, child psychology and merchandising followed. After working with preschool groups, haunting toy departments and never running out of questions, she felt she was really ready to design toys to go onto the markets. Saks Fifth Avenue, whose toy department is above the average, grasped the opportunity to get her services. Here she put her newly acquired merchandising knowledge to work. She learned additional facts by her first hand experience with the toy buying public. The outcome was a series of sand cars which Saks manufactured and sold exclusively.

Well, department store merchandising was but one figure in Miss Farrell's jigsaw so having added to her fact finding she moved on, ready to present designs to manufacturers. Yes, they liked them—But—"oh, my, such a departure from toys which they knew would sell. Was it worth the risk? Everything being more or less uncertain the manufacturers decided, "No!"

Not daunted one whit Anne Farrell wrote a carefully planned prospectus and presented it to the Swedish Chamber of Commerce in New York. Sweden was chosen for several reasons. First, because

of their neutrality policy—incidentally you will find no tanks, guns or wooden soldiers in Anne Farrell's toys—the great forests of Sweden, beech, birch and pine offered the media which she had decided was best for toys. Sweden's acceptance of modern, functional design plus excellent craftsmen rounded out sufficient cause for the prospectus to go where it did.

Mr. William Ebeling, assistant secretary of the Swedish Chamber of Commerce introduced Anne to Mrs. Gunnar Myrdal of Stockholm and Einar Kumm, president of Products from Sweden, Inc., who sponsored her trip and made necessary arrangements for a factory in Sweden to make the toys. Plans went along at top-speed with the help of the Cooperative Wholesale Society of Sweden and in the Akuma factory of Tyringe, Province of Shone, Anne worked side by side with wood craftsmen and her toys began to take shape.

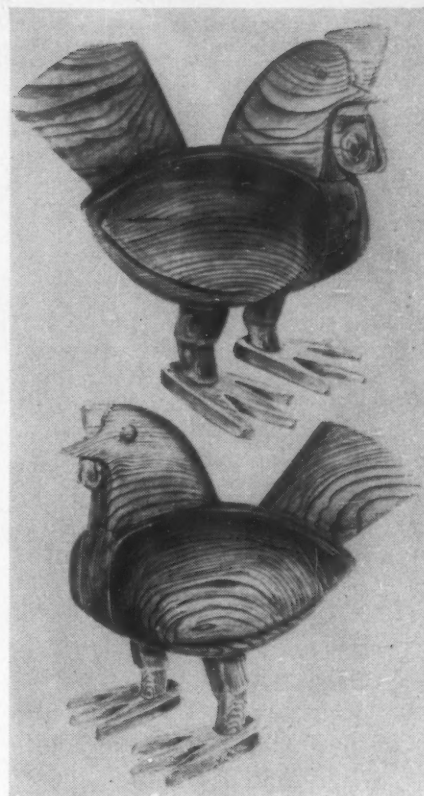
Eight wonderful, thrilling and fruitful months followed.

Healthy, happy, tow-headed youngsters proved excellent guinea pigs and took to these new play things like the proverbial duck to water. Clouds gathering on European horizons were getting bigger and blacker. The day Anne Farrell's toys were placed on the market for eager Scandinavians to purchase was the day Hitler made his march into Poland. Soon came the trip home. It seemed unwise for her to stay longer on foreign soil.

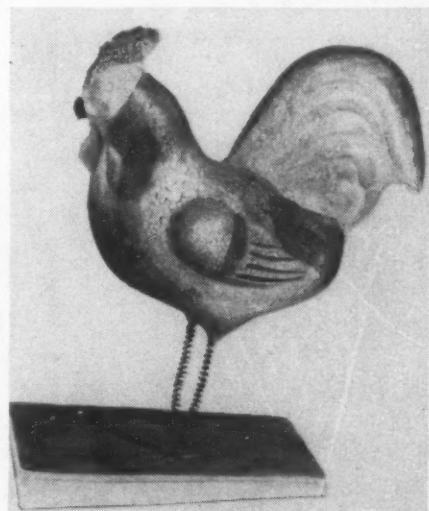
In New York another prospectus was written and presented to Milton Bradley Co., the oldest manufacturer of games and kindergarten equipment in this country. This time America accepted her gifted, farseeing "native son." Her time is divided between the Springfield, Mass., factory where she supervises the making of her toys and where each is signed by her; New York and points west as she displays, demonstrates, creates new designs and tries them out on delighted children whose age group has been considered in their making.

When she was a child in Michigan, in the distance, far from home she watched with regularity a train which with the remoteness and the mist over the hills appeared to her as purple. Always she wanted a purple engine but whoever heard of such a thing! Needless to say, a wooden engine, violet of hue features prominently in her list of toys. We have also seen streamlined, crack trains pulling into Pennsylvania station in New York with the gorgeous leader done up in royal purple. Engineers watched distant locomotives too, when they were little boys.

Anne Farrell could have any one of a number of careers. She could be a Powers model. The field of dress designing would be proud to use her name, she designs all of her clothes including her hats. Juvenile literature is missing an author and illustrator. But she has chosen her field.



*The American forefathers frequently proved to be excellent artists since they had much experience in handling wood and other native materials coupled with a directness of treatment and imagination that amazes us today. The hen and rooster above are all that wood should be. They are of cypress wood carved according to local tradition by a negro slave of Jean LaFitte for the old "Absinthe House in New Orleans." It is reproduced here from a drawing made for the Index of American Design by Al Curry.*



*From the early 19th century America a toy rooster, made with a papier mache body and wire legs fastened to a bellows base. It is reproduced here from a drawing made for the Index of American Design by John Fisk.*

# SUGGESTIONS FOR ELEMENTARY TEACHERS

## VITAMIN A(rt)

### *For An Enriched Curriculum*

Are educators facing the fact that their job is changing with new means as well as objectives? Are schools aware that there is much to learn and make use of in such new agencies as the movies, popular magazines, automobiles and the radio? It is a responsibility of teachers to do something about these that their force will be for the good rather than for evil.

#### The Class Room Tunes In

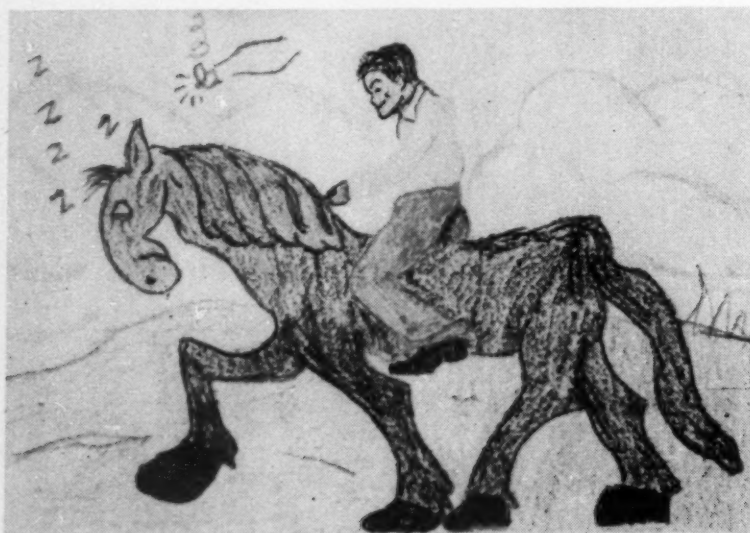
The greatest educational factors in America today, whether we like it or not, are unquestionably the movie, the cheap romantic magazine, the automobile, and the radio. These four products of modern times have quite thoroughly altered the *modus vivendi* of the American folk. As influences shaping our national culture, they dare not be ignored by the public schools.

Yet it would be interesting to compile reliable statistics on the number of teachers in the land actually making effective use of the radio as an educational medium. And this is really difficult to understand since the burden of motivation resting on the teacher is certainly alleviated by natural interest on the part of her pupils. The radio is already there, already accepted by children as an exciting accessory to pleasant living. In teaching them to do well what they will do anyway, her task is to guide the youngsters through the bewildering maze of soap operas, barn dances and assorted musical offerings to an acquaintance with the genuinely good programs that can be heard over the air—to planned and critical listening.

Now, what has all this to do with art?

Certain publicly owned stations are offering art programs on their School of the Air. True and unfortunately, these programs are

*"Boy riding oddly shaped horse" drawn by Stephen Goodman, Grade 7, Genesee State Graded School, Mukwonago, Wisconsin. Drawn as a result of a program interviewing Carl Anderson the creator of the comic strip "Little Henry." The youngsters learned about cartooning and attempted cartoon pictures.*



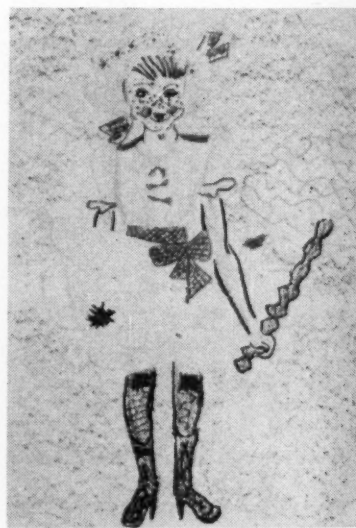
not available to any large section of the country. However, they do provide very fine models for cities and states that are still silent. In cooperation with WHAM the public schools of Rochester, New York, have presented a series among which has been an art appreciation program for sixth and seventh grades, under the direction of Elizabeth W. Cross. In Cleveland, Station WBOE, owned and operated by the Board of Education, presents a series of art lessons. The Ohio State Department of Education very early realized that art could be adapted to the medium of radio. WLW, the Cincinnati station, has carried on the state art appreciation program for a number of years. WLB, the University of Minnesota station, has offered—and will offer again the second semester of this year—*Art in Your Life*, consisting of talks and dramatizations emphasizing art in everyday living.

Shortly after its birth five years ago a series called *Let's Draw* received national recognition when, in competition with entries from both educational agencies and commercial stations from one end of the country to the other, one of its programs was voted the outstanding broadcast of the First American Exhibition of Educational Radio Programs. Since then, under the direction of its creator, James A. Schwalbach of Whitewater Teachers College, and presented over WHA, the University of Wisconsin radio station, it has brought inspiration and assistance to a yearly total of over thirty thousand school children.

The *Let's Draw* program emphasizes creative expression, and for achieving this objective it seems inconceivable that it could be done better. Thus by radio thousands of boys and girls in rural areas, with little or no help from local instructors, have experienced the fun of learning to draw and paint.

The *Let's Draw* program works like this. At the beginning of the year the teacher who has registered for listening receives an explana-

*Right: "Huck Finn dressed up as a girl—Full length picture" drawn by Doris Anderson, Grade 8 in the Johnson School, Town of Greenfield, West Allis, Wisconsin. Drawn as an illustration to the story of Huck Finn by Mark Twain*







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tory, profusely-illustrated manual, so that she has ample opportunity to prepare herself, her students, and her schedule well in advance. The weekly lesson itself consumes twenty-five busy minutes. At the beginning of the broadcast the children are given instructions for the use of materials and the suggestion to "listen for pictures you might draw." There follows a dramatized story or a very detailed description, then concrete suggestions of subjects for sketching. While the children get started, appropriate music is played. The music is briefly interrupted for further instruction in technics and then is resumed to the end of the period. It is understood, of course, that the picture need not be completed in the allotted twenty-five minutes. The entire broadcast is presented by Mr. H. B. McCarty, director of the Wisconsin School of the Air, in a straightforward, breezy manner appealing to children in the intermediate and upper grades. Participating schools are encouraged to send drawings for Mr. Schwalbach's criticism. The best of these pictures are gathered into a round robin exhibit routed over circuits of neighboring schools.

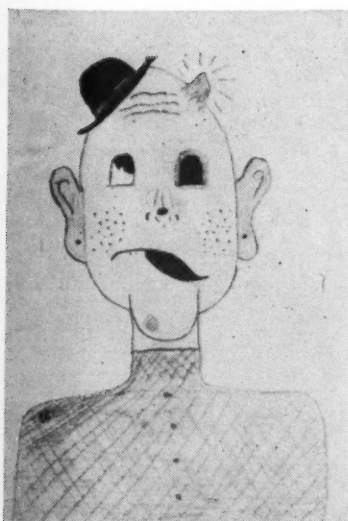
If you are within listening radius of any of these stations, you are indeed fortunate in having at hand a new and unique teaching tool. Its effectiveness, however, will depend on the use you make of it. Organized preparation and follow-up are essential to successful results, since the radio material to be of any value must be related to other work which goes on in the class room. Mr. McCarty has made an excellent point, too, in suggesting that teachers encourage parents to follow the broadcasts to which their children listen. The good teacher will avail herself of every possible opportunity to strengthen the lines between home and school.

What can you do if in your locality there is no art program to which you can tune in? It is possible to use good broadcasts of a literary or descriptive nature to stimulate illustration. This would mean supplementing such programs with an exceedingly thorough advance explanation and with a great deal of instruction in required technics. An example of such a program is *School of the Air of the Americas* which can be heard each school day morning at 9:15, eastern standard time, over the Columbia Broadcasting System. To discover other suitable programs write to the broadcasting companies requesting their free descriptive circulars.

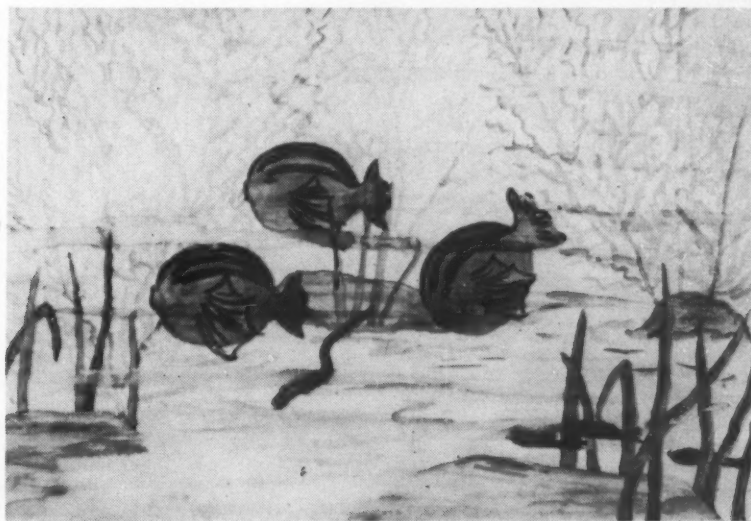
However, you can take action of an infinitely more significant nature. Your position as a teacher presupposes your willingness to assume leadership in bringing cultural opportunities to your community. Certainly one method of getting what you want over the radio is to become very vocal in your demands. Write to the broadcasting systems. Express your opinions and encourage others to do so. It doesn't seem to speak too well for our constructive efforts as educators that art programs on the great networks decreased last year to two and this year to none at all.

Thus, in the radio, we are confronted with another powerful machine. Whether its influence will be good or bad, obviously, is pretty much up to us.

*"Portrait of three fishes swimming" painted by Dolores Bucholtz, Grade 7, in the St. Martin's Lutheran School, Clintonville, Wisconsin. Painted as the result of a study of water color painting and inspired by an imaginary ride in a glass-bottom boat.*



Left: "Male cartoon face, with small derby" drawn by Barbara Holterman, Grade 7, in the Rosendale Graded School, Rosendale, Wisconsin. Drawn as a result of a program studying facial characteristics.



*The INSTITUTE OF RESEARCH composed of prominent American educators has recently published a pamphlet entitled ARTS and CRAFTS CAREERS. This page is reprinted from the introduction. It is a response to youth's inevitable question, "What Shall I Be?" Copies of the booklet may be had for \$1.00.*

# INTRODUCTION AND HISTORY OF AMERICAN CRAFTS

● Before the coming of the machine age, when all the articles used in daily life were made in the homes or in small shops, there was a need in each community for skilled craftsmen of all kinds. Among the pioneers of America, those who lived many miles from settlements found that their very existence depended upon their ability to fashion necessities with their own hands. Distances were too great and travel too difficult to allow for much being brought in, and purchased articles were as a rule too expensive for our pioneer forefathers. The men who made out best in the wilderness were those who could use their ingenuity in utilizing what the forests and rivers gave them, and the women who carried the seeds of culture with them and who were the real home builders were those who were able to use their hands to fashion household articles of endurance, utility, and beauty.

As communities grew up specialization occurred. No more was it necessary for everyone to make everything. Those who made the strongest furniture could barter with those who made the finest pottery or pewter ware. Sons followed fathers in establishing skill and design patterns. Small shops and businesses gradually grew into manufacturing establishments. But the quality of workmanship of necessity remained high, for each worker was a neighbor to his purchaser, and loss of skill or slovenliness of finish meant loss of status in the community.

Machines, with their speed of production and emphasis on quantity, brought an end to this way of life. Small towns became large cities, and large cities supported factories and mills which imported labor. The workman now was not a neighbor of the purchaser, and there was no incentive to work as an artist with pride in the completion of a beautiful article. The attitude of the designer also changed. Things made to sell cheaply did not need to be durable and functional. Unnecessary decoration was imposed upon each piece of work, decorations which are

spoken of now as the "gingerbread" type. A sense of insincerity of design resulted in a generally hypocritical approach to life. Things were considered more "genteel" in the "gay nineties" if they could look like anything except what they were supposed to be. The result of this attitude was as disastrous psychologically to the lives of people as it was artistically to the dwellings.

There were, however, individuals who saw the dangers of this way of life. Notably among them was John Ruskin in England, who was concerned with the fact that industrial production killed the quality of craftsmanship. In the 1880's

he with William Morris and several other men of letters started what was known as the Ruskin-Morris Circle with the object of returning to handmade articles. Their experiment was too literary to gain any popularity, and the fallacy of their premise that it was possible to return to a past mode of expression made the movement short lived. Still they had a following among those who had enjoyed the advantages of a better education and had therefore acquired a more sensitive artistic understanding.

Among these latter, various artistic fads became the vogue. Peasant arts and crafts from other countries were introduced. Oriental art had its day in the decoration of homes. These were to an extent popularized among the more discriminating of the upper income bracket groups, but the vogues were never universal. Then, in America, came the interest in the early American crafts and American antiques. While the public reached in this interest was even more limited because of the high prices placed upon these objects, still it was a healthful sign, for people began now to look for fundamentals rather than novelties. Trips into out-of-the-way back country places were made to discover antiques, and these trips unearthed a veritable treasury of American craft, not only of the old but also of the present day, for it was learned that among the old people in the isolated districts there were still those who had the skills of former days. A beginning of the American craft movement was thus made, in the mountains of Kentucky and the Carolinas and in small New England towns. Interested individuals and educational institutions sought to gain a market for these really beautiful crafts and met with considerable success. Notable among them has been Berea College in Kentucky which has introduced mountaineer craft throughout the whole country.

The development of the Berea handicrafts is of particular interest. The beginning was at the turn of the century.

Mountaineers who wanted their children to have the advantage of a college education but who had little money sent their boys and girls to Berea with handwoven coverlets for tuition. The college was able to market these through friendly contacts and guilds in the North. As the handmade materials became known the interest in mountain crafts and the market for them grew. Women living near the school who also knew traditional weaving heard of this and brought in coverlets and woven articles, hoping to earn in this way a little needed money for home expenses. The success of this venture later caused the development of the

Hillcrafters Guild and other mountain craftsmen's guilds which later became the model for similar organizations throughout mountain and rural America. Within the college of Berea itself the student industries grew and flourished. These included the making of homespun suiting, furniture, tea sugars, candies, games, cuddletoys, weavings, hearth brooms, and other objects.

Another factor in the revival of handmade objects has been the growth of hobbies as a leisure-time activity. From the frivolous attitude of the early twentieth century the pendulum has swung to a consideration of serious activities for recreation. Many people have found that creating something with their own hands brought more satisfaction and happiness than the pursuit of pleasures in night clubs and taverns. These people, having once experienced the difference between the handmade and the manufactured, could never again be satisfied with the results of mass production alone.

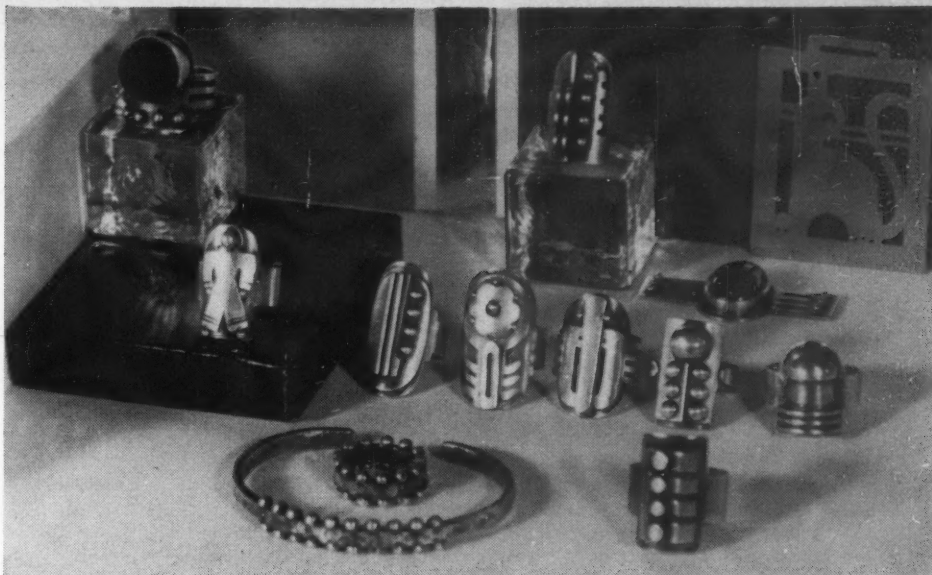
When the depression years beginning in 1929 came many who had hand crafts for hobbies found that they took on a more real meaning. In many cases when jobs and positions vanished over night, individuals with skill and capacity were able to secure a small market for objects that had real artistic and utilitarian value.

Today in America a new need has arisen. With the beginning of World War II most of the importations of hand work stopped. But a market for finely made art objects has already been established. The education of the public has happily progressed to the point where interest in cheaply made gewgaws was dying out and well designed articles were being demanded. It was necessary for American craftsmen to fill this need and to do so from an approach which was purely American. From end to end of the country production of all lines of crafts increased. A new consciousness of American art grew, an art which sprang from an entirely new conception.



● In learning to make jewelry, we start out very simply. The first problem is to learn to saw and file. The student chooses the type of thing he wishes to do—a pendant, bracelet (and, by the way, we make them fit the arm), paper cutter, light pull, paper knife, belt buckle or anything else he can think of. Then the next thing is to design it and above all things it must be original. We take great pride in having unique pieces. In the next problem the student learns to bend, shape, and solder—and again the kind of piece is selected by the individual. It is usually all silver and the popular choice is a ring. It may have planes, domes, balls, or wires, but the important thing is good design.

Several betrothal rings have been made in class and one pair of rings that fitted



# MAKING MODERN JEWELRY

By HAZEL WILLIS  
Ohio University  
Athens, Ohio

together to make one complete unit—an engagement and wedding ring combined. They have much sentiment and secret symbolism in the pattern. The units are spaced to spell out words like this—four units, a space and four units spells “with love” for two who know the code. A clever “I do” was designed into the wedding ring, the “I” extending across both bands to help hold the two units together. Others have been designed to symbolize the interest, hobby, or vocation of the wearer. Naturally the symbols are quite abstract as pictures are not suited to development in metal.

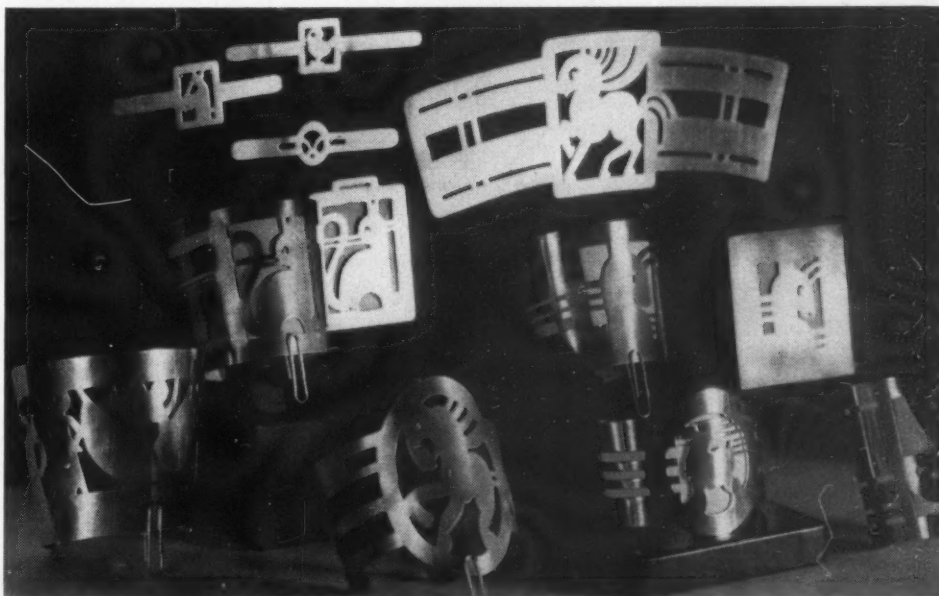
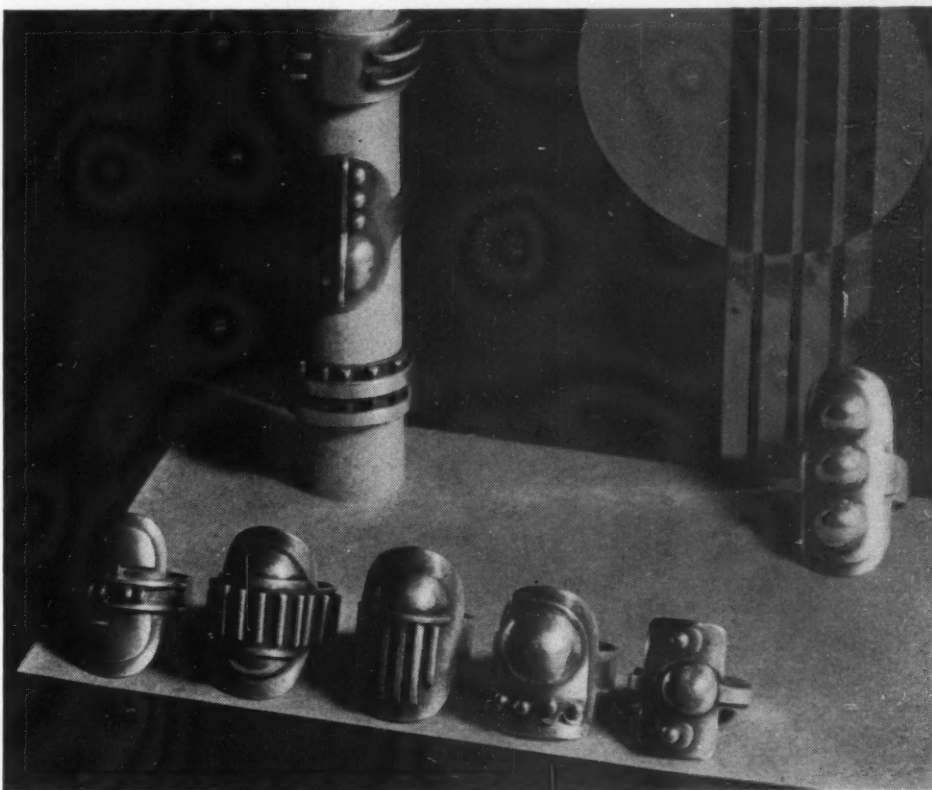
In our third piece we learn to set a stone, usually a very large and modern idea. The thrill seems to grow in relation to the size of the stone. After that the student may make anything provided we can figure out the construction of the parts and produce it with our equipment.

After taking one semester of jewelry one student earned her way the rest of the year. She had so many orders that she could not fill them all and it is surprising how many people who pretend they are not interested in modern art, like this unusual expression in jewelry.

The design for rings, pins, etc., are created with hard pencil, making top, end, and side views to show thickness and construction. Originality, newness and “up to 1942” are our goals. We have no respect for copied designs.

Pictures were taken by the students and myself. Some of them look like bits of machinery, others seem to have a military air, a few are primitive and some do not look like anything you ever saw.

Making these bracelets and rings (lower right) requires the least equipment possible; just saws, files, raw hide hammer and some bending rods or stakes. The rings are made to bend and overlap as Chinese rings do. The bracelets fit the arm, are started with a 14-inch radius and all other curves are made from the same center.





# ASIDES

BY

*Helen Durney*

A postscript on the movements of the National Ceramic Exhibition must come first. On December 8, 1941, W. and J. Sloane of New York presented for the first time since its inception, outside of Syracuse, the entire group of ceramics assembled by the Syracuse Museum of Fine Arts. Much of the 7th floor of Sloanes was given over to an excellent installation of the work of western hemisphere ceramists. Rooms were arranged incorporating the use of pottery and ceramic sculpture. The creators of these works of art were there in abundance. Miss Anna W. Olmsted and R. Guy Cowan who have worked tirelessly in the growth of ceramic art were also present at the preview.

But the chief attraction which called hundreds of onlookers into Sloanes during this display was an active, daily program held from 10 A. M. to 2 P. M. and from 3 to 5 P. M. each week day including Saturdays. A complete ceramic workshop was set up through the cooperation of Henry Street Settlement loaning kiln and electric potter's wheel; Greenwich house pottery placed for the use of participating artists another kiln and kick wheel; Vally Wieselthier her own kick wheel and clay for the demonstrations was supplied by the United Clay Mines.

Artists who graciously demonstrated their skills again and again to large and appreciative audiences were: J. Sheldon Carey, Anne De Carmel, Arthur L. Flory, Waylande Gregory, Julia Elizabeth Hamlin, Rae Koch, Mizi Otten, William Soini, W. W. Swallow, Sybil L. Weinstein and Vally Wieselthier.

Madame Bidu Sayao, Brazilian prima donna of the Metropolitan opera; Tito Guizar, Mexican tenor; Hildegrade, charming songstress now entertaining at the Savoy Plaza and Ruth St. Denis, famous American dancer were models on four different days for two hour sittings while Waylande Gregory created sculptured ceramic portraits of them.

Remember in the October issue of Design we suggested you do a survey in your community for artists, manufacturers, merchants and towns people to cooperate in just such a demonstrative forum-exhibition combination to widen the field of understanding and feeling for this art of ceramics. Did any readers do this? Don't let your imaginations die on the bough with the subject of ceramics. Such a scheme will function in any branch of the arts and crafts. Costume design lends itself exceptionally well. Students working on a project like this would or should make their drawings as professional as possible. This would give opportunity to study newspaper and magazine advertising. If you have a publication near by which features fashion trends see if the stylist or art director could come and speak to your school or for all of the art teachers in your area. Let the stylist use girl students as models. Different sizes and types telling which designs and colors should be worn by each and why. Students like this personal approach intensely. Let your department store put on a style show again using students to model the clothes.

Maybe he would import a stylist, make-up authority or designer to give a series of talks in conjunction with your program. Design clothes for career girls with an inflexible and small budget. How basic clothes will do for several seasons and more than one year. And in doing this stress complete appearance for good grooming expected by girls who seek a career as artist or secretary. Let the men in the class share in your fun, too. They can make ads for styles, though men often are the best designers of women's finery, so perhaps the boys and girls could do competitive drawings. Have them make posters to distribute around town. Let everybody inside and outside of school join your dress parade. Try a town project with textiles, wall papers, furniture. Keep the ball rolling for we must not let our fearful and out of line times make us lose the good, healthy growth in art appreciation which has taken root in our country. The more dynamic creativeness our people demonstrate the sooner barbarism will be stifled.

And now for an exciting interview we had for the readers of Design. We called on Clare McCanna in her studio in the offices of the Dimond Sales Corporation, located at 1776 Broadway, where she is chief artist and art director for Joan and Ginger Magazine, Inc., a copyrighted publication for teen-age girls, even a bit earlier than teen-age, for Clare McCanna and the editor of the magazine, Natalie Morgan, reach out with encouraging hands for those members of our social strata bridging with the usual difficulties of a brief transition the period from unconscious fun to self conscious reality. You don't find "Joan and Ginger" on news stands. Many of you may have encountered these well adjusted twins already and know their place is in the dress departments for the "Junior Miss" in larger department stores from New York to Los Angeles. In some places, however, "Carol and Kay" serve the same purpose as the aforementioned pair. Each page, there are 16 of them, is planned for no other person than the recipient of the publication. Mrs. McCanna is a more than eligible person to do this work, for she is the mother of four lively children, three daughters, all within the age group she depicts, and one son. We hardly know how to go about describing Clare McCanna's work. You, too, have encountered much the same situation in life we are sure. For when you see something you like tremendously snap judgments are out. You want to use exactly the right words for descriptive purposes which will make your hearers feel the same as you. But not too rosy adjectives to elevate hopes and anticipation then when seen end with a touch of disappointment. Well, Clare McCanna's work depicts girls who look just the way girls want to look but with no measure of impossibility in achieving this end. Her work is creative, (we saw much of it aside from the illustrations for "Joan and Ginger,") in the truest sense of the word. Breezy, cock-sure, and always quick, spirited drawing. Her imagination works at top speed and has never been buffeted by four years of college or art school. She attended Oak Park, Ill., high school and as soon as she finished took her drawings to Bonnet and Brown of Chicago where she was given a position and where she remained for some time. She has a natural ability to draw plus the fact it has not been touched by formal training. She is aware to the utmost of just what is to be "good" tomorrow as well as six months from tomorrow. On Friday nights Mrs. McCanna attends the life class of Buk Ulric, held in his New York studio and it is this work that comes under the heading of "hard to describe." Suffice it to say family heirlooms, if we had any, would be bartered for the possession of one or more of these quick sketches combining crayon, water color and ink. We hope, at a date in the near future to give Mrs. McCanna space to tell her own story as well as to show reproductions of her work. It is heartening, however, to know of people who have the skill, ingenuity and salesmanship to maintain a responsible position in the ever changing world of advertising art today without spending years of study to do so. Mrs. McCanna has been out of circulation for fifteen years, too, which adds that much more to her perceptive credit. With the sudden death of her husband she returned to the creative and active field. She says she knows Chicago like a book, but New York less well.



Whether she knows New York or not seems not to matter. All of her four children attend Pelham School and all draw with the freedom and ease of one untrammelled by the dictates of pattern. For fun Mrs. McCanna has worked in oils and has won awards at the National Arts Club as well as the Scarsdale Women's Club. A twenty brush salute to her and may we have a more comprehensive report in her own words soon.

Well, letters with questions keep pouring in and so many ask the answer to similar problems we have decided to cover two in this issue. Foremost, though we hate to be discouraging we will get the bad news over and done with first. Many write: "Are art editors in New York as willing to look at the work of artists out of town without being present at an interview as they are those artists who live in the metropolitan area?" The answer is no. Not because the work fails to measure to their standards but simply, and this we are sure is understandable, because an artist who is on location is within telephone call and a few minutes approach to publisher or manufacturer for suggestions and corrections. Time is the element by which each and every buyer of art work is driven more than any one other item. If for instance an artist lived in Indianapolis and had several changes to make in a drawing you can see the time and money which would be wasted in telegrams, special deliveries and the shipment to and fro of work. One art director said: "The only way an artist can remain out of town, and by out of town we mean beyond the limits of a five cent 'phone call, is to employ an agent." This is not advisable for several reasons. First: an artist, not established in any particular field will have trouble in finding an agent to handle his work. Said person, if he will take on the commission is apt to be either unscrupulous or a rank beginner. He will, and rightly so, demand from 33 and a third to 50 percent of the artist's fee for a job. So all in all if a novice in the commercial field cannot live in one of the centers of activity he is better off to choose another line for a livelihood should his own neighborhood not afford a start whereby he may gain a footing for experience and a nest egg to branch into larger cities.

Yes, of course it is discouraging but what if one does have to clerk in a store for two years to save money to go to New York or Chicago or San Francisco! You know you can get anything if you really want it badly enough. Yes, even with the world topsy turvy!

And now, following the many requests for this information we feel we have pretty complete data for those who wish to make book jackets. It will make an excellent school project, though we know it has already been done before. Anyhow, it is a wide open field for ingenious artists, a ready market and pays fairly good returns.

Our information was gleaned from Mr. A. P. Tedesco, art director for Doubleday Doran Publishing Co., Time and Life Building, Rockefeller Plaza, New York City, and his assistant. These men see dozens of artists each week. Artists, well established in their work and understanding the technicalities and skills required for the designing of outer coverings for books. For one of the informed number there are twenty who come in with no semblance of knowledge demonstrated in their samples as to what is wanted. Such people are the heart-breakers. Everything appears to be working against them and all of this could be prevented had they been given more functional guidance before someone convinced them they were ready for the commercial art game. Publishers have no time to be teachers. And so to the questions.

Should samples be the same size as book and how much of book is to be illustrated in drawing? Yes, samples should be same size or done to scale with front and binding area of book where title is repeated, shown. If the sketch is for the popular novel apply size to it. For adventure and biographical stories the book usually runs to a larger size. Does the artist read the manuscript prior to illustrating jacket? Not always, sometimes just cover is designed and printed before author finishes manuscript. Usually there is not time for artist to read

story. The publisher therefore gives artist resume and generally his rough idea as to what he considers a "punch line" to be illustrated. Does art director want several rough sketches before he decides upon one? No, not several but sometimes two or three. From these the best is chosen or the best ideas from each merged into one. What price is paid for a book jacket design? There is a scale from 35 to 50 dollars. Does artist do the lettering? Not necessarily, but always he lays out his drawing to allow for all lettering which is to be used, title, author's name and publisher. The artist does not finish his drawing with color. He uses only black and white, keeping in mind that some of his white areas will be color and a portion of the color half tone which is done on the printed copy in Benday. Therefore to have a well balanced design he should, for his own benefit, work out his lights and darks and color spots carefully on his tracing paper or pencil sketch. He should know how to prepare his drawing for the engraver and this knowledge is understood best if the artist goes directly to a good engraver and watches him work. Don't be afraid to ask him questions. Any medium except oils may be used, air brush, wash, dry brush, pen and ink or wulf or litho crayon. For samples do complete jackets, black, white, two colors and half tones. Books already on the market may be illustrated or imaginary titles employed. This is a good plan for it tells the art director of the artist's imagination as well as his skill. Put this in your note books, keep your eyes open for new trends and do have professional samples.

Now for the wall paper questions. And we warn you ahead of time those who are planning to run this gamut have a very, very hard row to hoe if truly good papers are your aim. Unlike book jackets and the clear, understandable list for you there are not too many facts to be put down on paper about this subject. We went to Katzenbach and Warren, 49 East 53rd St., and interviewed Mr. John Damm, the designer for this corporation. We asked: size of sample to be submitted and were told all designs fall into one of two categories either block, that is, hand blocked and screen printed processes and the machine made papers. The former is more flexible since there is not the roller to be considered and the size is usually 22 inches. This is the exceptional measurement when the machine is employed. Here height sizes are 12, 15 and 18 inches for usual runs with the width of the pattern not exceeding 18 inches. Paper ground in printing is wider than your design to leave a selvage and space for name of paper and manufacturer's stamp. How many colors? Well, Mr. Damm said 8, 10 or 12 but with the beginner eight colors is usually more than can be handled intelligently insofar as the trade is concerned.

As a matter of fact Mr. Damm was not too enthusiastic in encouraging beginners to prepare samples. He feels our approach to his field is wrong. The apprentice plan followed in Europe is really the only method of learning the particular flare one must have to do creative wall paper patterns. The most important, and it is certainly nebulous, is to school yourself to do as a designer in this field, that is be way out ahead in knowing what fashion trends are. Not what we see in the magazines today but what we are going to witness as innovations next season. Women's fashions particularly, prove the strongest course to be followed. Aside from this and the aforementioned "flare" fine technical skill and originality are very imperative. We asked Mr. Damm about prices and here again we are sorry to report no specific answer could be given. He maintains the best teachers for students who wish to make wall papers are those who, themselves, have done active service as designers. He feels all teachers, before they have a project of designing wall decoration should inform themselves to the best of their ability as to what the market wants, expects and is willing to pay. This sounds more than sensible to us.

"Anything else you would like to say?" we asked Mr. Damm, and replied, "Yes, thousands of things!" So we told him to get busy, write up his own story and with reproductions of work we would bring it to the readers of *Design* in the spring. He has agreed so we may look forward to this.

# Are You Aware?

We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

## Paintings by Children in England

● Like their elders, who in spite of bombs and blitzkrieg carry on "business as usual," the children of England cheerfully continue to paint the favorite subjects of childhood: fairy tales, games, circus and school scenes, and daily activities. This is shown in the exhibition of fifty-two watercolors: *Children in England Paint*, which was recently held in the Young People's Gallery of the Museum of Modern Art.

The exhibition has been arranged by the Museum's Educational Project in collaboration with the British Library of Information. The pictures were assembled under the direction of Alfred A. Longden, Director of Fine Arts of the British Council. The exhibition will continue at the Museum through Sunday, November 30, and will later be sent on a tour of the country.

The paintings are from forty-five schools in England both in the London district and in the provinces. The ages of the young artists range from four to sixteen years. Very few of the pictures reflect the war; the most prominent of these is one called simply *Hess*, painted with stark realism by a girl of twelve; a scene in a

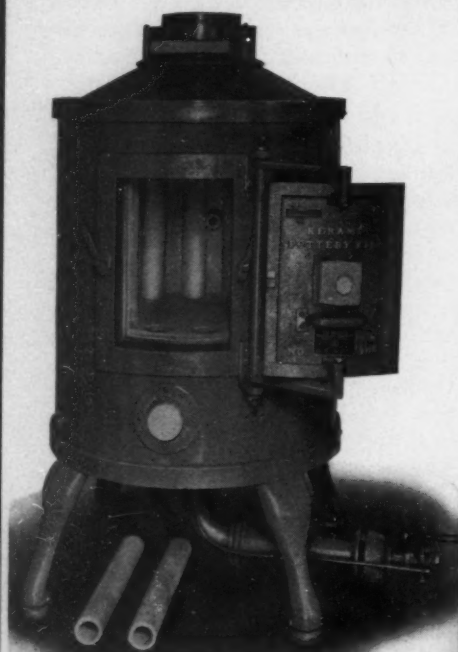
barn with a smoking lamp on a rough table, the farmer and his wife, and in one corner Hess wearing the iron cross and a swastika. The majority of the pictures, however, have such titles as *Me and My Friends As Clowns*, *Football in the Snow*, *Elisha Praying for Rain*, *Old-Fashioned Family Group*, *The Butcher Shop*, *The Musician*, and *The Little Mermaid*.

Herbert Read, noted British writer on art and member of the Selection Committee for the exhibition, writes as follows of the art of these children in England:

"Though the art of children may reflect the peculiarities of their environment and mode of life, it has nowhere any specifically national character. The child expresses universal characteristics of the human psyche, as yet unspoiled by social conventions and academic prejudices. It follows that, to those visitors who are familiar with the art of the children of their own countries, these drawings from England will not strike any startling note of originality. It is not in the nature of the child to be 'original,' but only to express directly its own individuality; the individuality of a seeing and feeling being, but not the originality of a thinking and inventing being.

"The aim of the new method in teaching is to secure at all costs the child's enjoyment in this plastic activity which is the handling of a pencil or brush and the exploitation of colours. This can only be done by allowing the activity to become an instructive one—which means, in effect, allowing the child to discover its own potentialities. The principal role of the teacher becomes suggestive. What is before all necessary is to create an atmosphere which will induce the child to exteriorize the rich and vivid imagery in its mind. This involves, in its positive aspect, the creation of self-confidence in the child; but there is a negative, or rather a preventive aspect, which calls for even greater skill and tact in the teacher. The child is an imitative animal, and picks up with incredible ease not only any idiosyncrasies which the teacher as an artist may possess, but also the more widely distributed sophistications of books, magazines and films. It is impossible altogether to exclude these influences, and perhaps not desirable; but the good teacher can lead the child to a recognition, based on perception and feeling, of what is genuine and unsophisticated in its own work.

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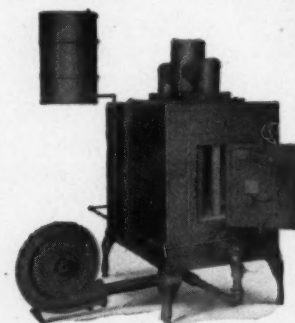


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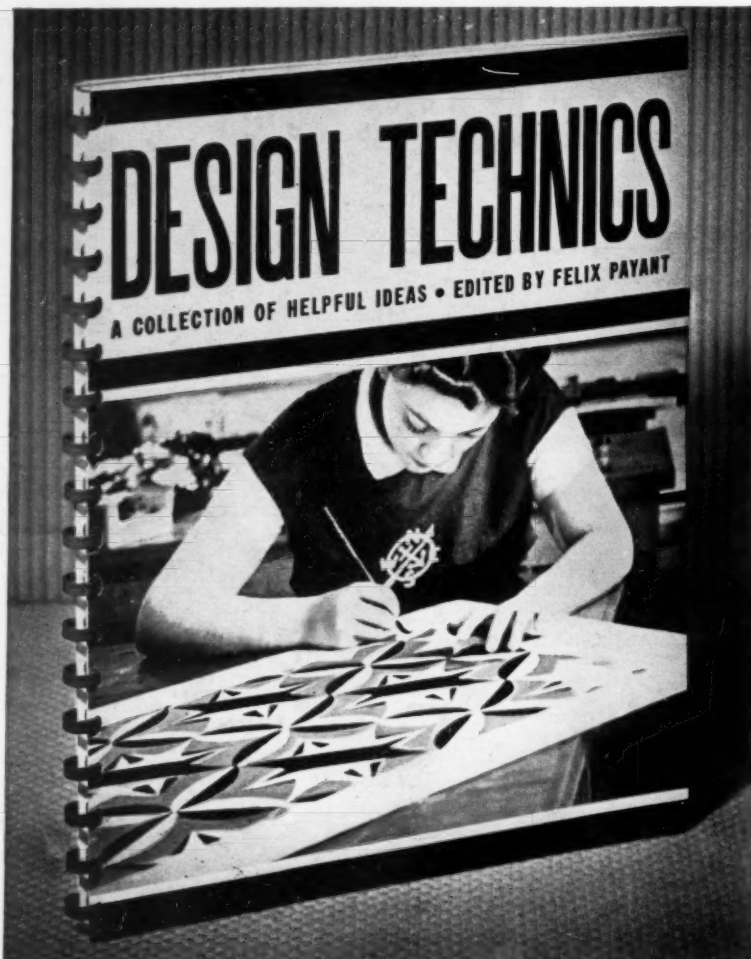
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